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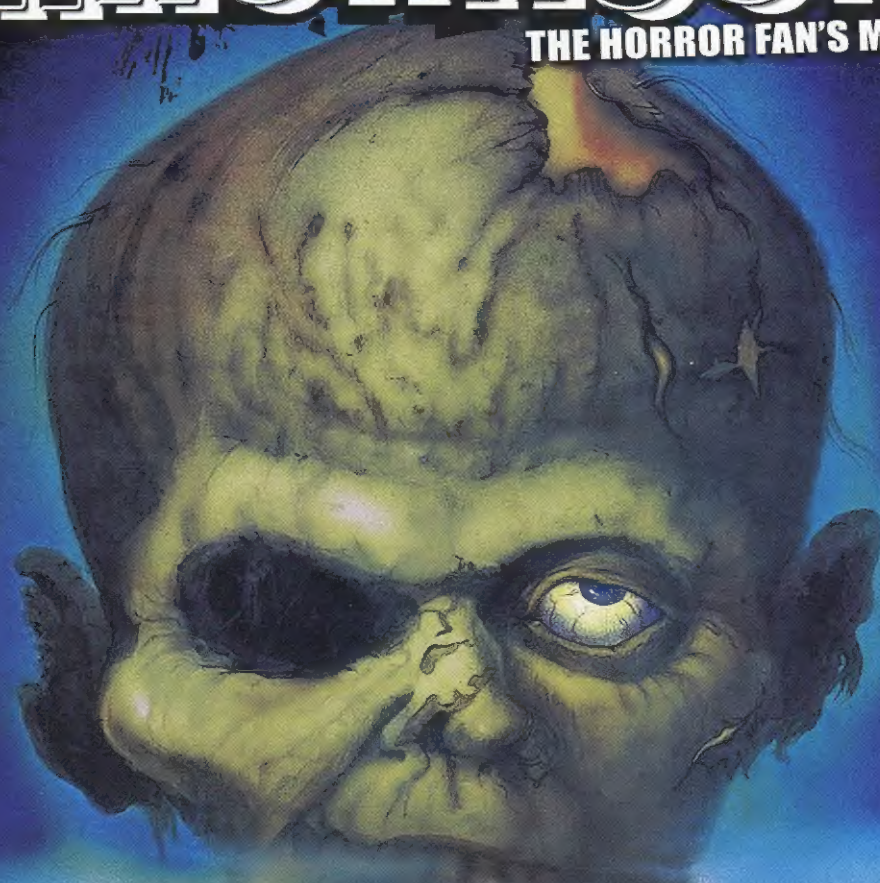
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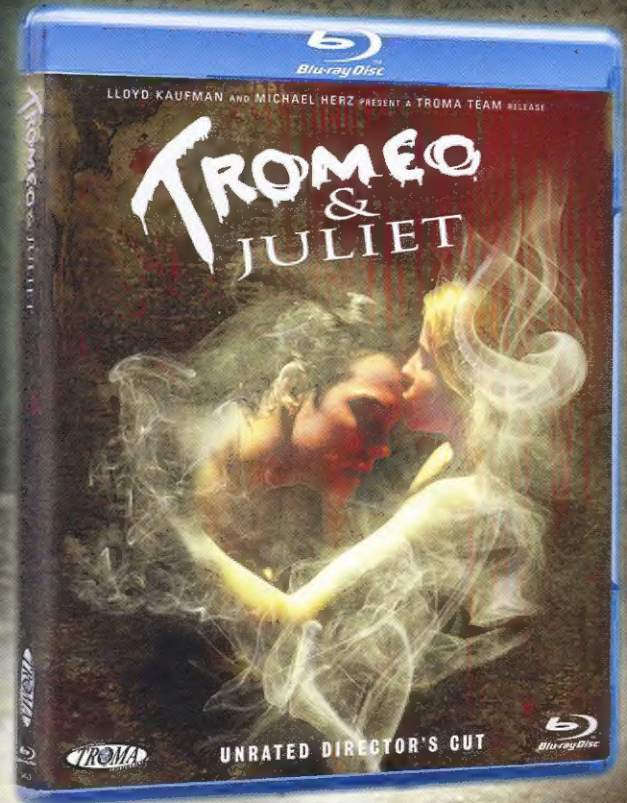
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ON THE COVER: *City of the Living Dead* hits high-def via Blu-ray!

LETTER FROM THE EDITOR:

What a crazy issue of *HorrorHound* this was to put together. Coming off the heels of our biggest horror convention ever (over 8,000 fans in attendance), we came back to the offices to finalize an already crazy undertaking. Mike Baronas delivered a massive article on Fulci's classic, *City of the Living Dead* - in support of Blue Underground's BD release of the 30-year-old film. In fact, we put together a massive Blu-ray horror buyer's guide, something the *HorrorHound* staff has been excited to piece together for some time now. The crew worked together to come up with a great selection of titles to review (in a special capsule format), as well as a wealth of information revolving around the digital format (including tips on building a collection on the cheap and information on purchasing foreign titles). This is one of the first articles of this caliber we have attempted to piece together - so hopefully our readers appreciate the presentation and can utilize it when building their collection and picking out titles worthy of the additional high-def cost.

On top of everything else, we present a fun article on AKA (also known as) movie titles, as well as a visual look at the movie poster art showcasing these confusing alternate titles. Magazine correspondent Larry New delivers a special look into John Carpenter's *Halloween* (1978) with an exciting photo discovery. We also feature extensive *HorrorHound* Weekend convention coverage (which is beefed up in comparison to past articles on the show), now focusing on various aspects such as the Vampira Horror Host event, TheHMA.net's Mask-Fest and other events, we deliver our first mask article in well over a year. Trick or Treat Studios delivers a number of exciting new mask products, including an official Eric Pigors-designed Toxic Toons character mask.

Movie/DVD news includes the latest from George A. Romero as well as William Malone's *Parasomnia*, *Piranha 3-D* and Roger Corman's feature film catalog, which is set to come out on DVD/BD thanks to The Shout! Factory.

~ Nathan Hanneman (Editor-in-Chief)

May/June 2010

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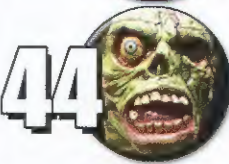
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LETTERS • LETTERS • LETTERS • LETTERS • LETTERS

LETTER OF THE MONTH

Hello and greetings. I wanted to let you now how much I love issue #22 of *HorrorHound*. The coverage of Media Home Entertainment was incredibly well done. It brought back a flood of memories from my first days of discovering the horror genre. One of the very first Media video releases that I bought and watched over and over was *The Texas Chainsaw Massacre*. It was a hot, sticky summer day when I first popped that one into the VCR. Needless to say, I was permanently hooked on horror after that gripping and visceral experience. Thank you for reminding me of that. Great job, everyone at *HorrorHound*.

Rick Snyder, Copenhagen, NY

Just a note of thanks for creating (in my opinion) the best horror magazine out there! My love of the horror genre began in the late '70s when my folks took my little sister and I to a showing of *Stepford Wives*, where my mom told me to go to sleep and not to watch the movie ... big mistake as I watched and remembered every second of the film! My love of horror has constantly grown over the ages, and my mom now takes credit for creating her own little monster! Over the past 30 years, I have seen trends in horror come and go, along with different types of media as well. I have been a loyal collector of horror flicks from VHS and Beta to Laserdiscs to DVD, and now the incredible high-def of Blu-ray discs ... along with magazines. Reviewing these horror films on such media, I must say that your issue #22 and the care, love and detail that went into the "A to Zs of 1980s Horror" was (to use a certain '80s television show) ... "That's Incredible!" As usual, your staff went above and beyond to create a fantastic piece of nostalgia that will never be matched, and therefore you can count on me to be a loyal subscriber to what I call the Holy Grail, the Bible of Horror Entertainments ... the one, the only ... *HorrorHound*.

Keith Ambrosio

I normally dig your lists and rankings, but I think you missed a few classic slashers in the Quintessential Slasher List [last issue]. *Silent Night*, *Deadly Night*, *Reeker* and *Alone in the Dark*. These are in my top 10, for sure. (But I'll still keep reading *HorrorHound* anyway!)

Ryan G. Van Cleave, Sarasota, FL

I just wanted to say that I love your magazine. I think you're the best new thing to happen to horror in a long while, and I would love it if you could have a retrospective on films like *Jaws*, *Cannibal Holocaust* and *Idle Hands*. These are just some classic titles that I think deserve a retrospective! Keep up the good work.

Loyal fan, Anthony Osborne, Port Huron, MI

You guys put out a great magazine. I love the whole old school '80s vibe to what you are doing. I am hooked now on reading every sentence within your magazines. You know what would be great, some love for two movies that I believe are so underrated from days past. *The Beast Within* and *Amityville 2: The Possession*. How about some material on both movies? Effects were awesome, and got to admit that the transformation scene in "Beast" looked painful. Loved that air bladder work. Paul Clemens pulled that one off big time. Thanks guys. Keep up the great work.

John Cangelosi, Newton NJ ... A fan for life

I really admire the lengths your staff goes to give us the histories of horror films, but I was so disappointed to see you devote four whole pages to *The Prowler*. If it weren't for Tom Savini's reputation, this film would not be memorable. I was in high school when *The Prowler* came out (I'm 46 now), so I've been there to see ALL the horror films come and go from the '60s, '70s and beyond. *The Prowler*, for me, has got to be one of the dullest ones to date. I seriously can't find any people I've talked to that thought it was good. It's 89 minutes of people endlessly walking around, then walking around some more, in and out of houses, up and down stairs, around a cemetery ... and for a killer in a soldier outfit to use a pitchfork as the murder weapon? I know, we all like different things. It's just that there were so many better titles (especially in the Media Video article) that could have been featured.

Todd Robertson, Palm Desert, California

There are so many good movies to pick for retrospectives so it's kind of hard to say which ones you should do, but I was thinking maybe you can do a retrospective on Herschell Gordon Lewis and all of his films, and maybe the rest of the issue could be dedicated to those grindhouse/exploitation films of the '60s, '70s, and '80s. I don't know if there is enough information and memorabilia stuff (which I don't think there is), but you could do a retrospective or some sort of piece on *I Spit on your Grave*, or you could incorporate *I Spit on your Grave* in the before-mentioned idea along with movies like *I Drink your Blood*. Other good retrospective ideas: *Night of the Living Dead*, *Dead Alive*, *Prom Night* (1980, or the whole series, but the only good one is the original), *Ed Wood* (his life and all his films), *Mother's Day*, *The Evil Dead* and B-movies (films from the '40s, '50s, '60s, such as Roger Corman films, *The Brain that Wouldn't Die*, *William Castle*, *Vincent Price*, etc.).

Joseph Dominguez

*Oops: Last issue we announced that Kåre Hedebrant won "Best Actress" for *Let the Right One In*. The actual winner was Lina Leandersson.



Know Your HorrorHound: Nathan Thomas Milliner

What I Do for HorrorHound: Illustrator/writer/cover artist (issues #17 and #20).

What I Do Outside of HorrorHound: I've written/illustrated a series of graphic novels titled *The Malevolent* and adapted another comic book of mine, *Girl Number Three* into a feature film.

The First Horror Movie I Ever Watched: I believe it was *Cujo* - my babysitter's older kids rented it and it really scared me good.

My Favorite Collectible: I'd have to say my handmade Freddy Krueger replica glove from the first film. The "Nightmare" films were what made me a *HorrorHound*.

Craziest Convention Experience: This girl one day just sits down at my booth next to me, starts talking crazy and then drew a 19th century diving suit and tells me that it's "real," as in, the drawing could be worn. People joked that she was my "stalker." I felt like I had finally made it.

Who's Your Favorite Artist: That's too tough. Frank Frazetta, Berni Wrightson, Caravaggio, Jim Lee and Frank Miller, just to name a few.

Who are my Horror Heroes: Wes Craven, Jack Ketchum, John Carpenter, Alexandre Aja, George Romero, Richard Matheson, Stephen King, Edgar Allan Poe and Vincent Price.

HORRORHOUND

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*All articles written by Aaron Crowell and Nathan Hanneman, unless specifically stated otherwise.

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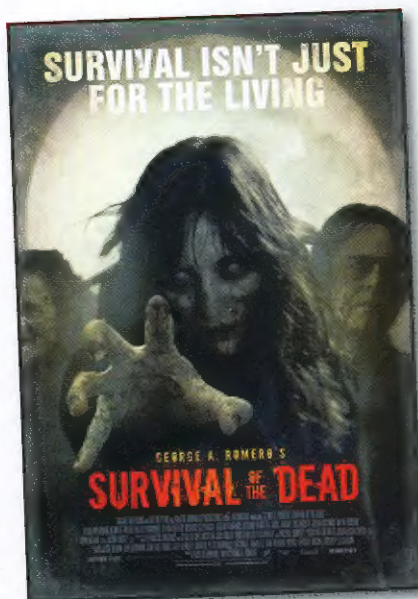
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THE DEAD RETURN! by Kenneth Nelson

George A. Romero's *Survival of the Dead*



His zombies may still be slow but his output sure isn't – this spring, legendary writer/director George Romero returns with yet another installment in his "Dead" franchise titled *Survival of the Dead*. This latest picture is the sixth entry in Romero's zombie saga (his third in the last five years alone), following the classics *Night of the Living Dead*, *Dawn of the Dead*, and *Day of the Dead* as well as the more recent *Land of the Dead* and *Diary of the Dead*. Set off the coast of Delaware, the film takes place on Plum Island where two dueling Irish families, the Muldoons and



the O'Flynnns, struggle with the zombie epidemic as the world's population has all but turned into flesh-eating ghouls. Secluded on the island they call home and struggling for survival, the O'Flynn family is headed by Patrick (Kenneth Welsh) and takes the stance that the zombies need to be exterminated whereas the Muldoon clan is led by Seamus (Richard Fitzpatrick) and takes a more optimistic approach to the undead outbreak, wanting to quarantine the zombies in hopes that a cure can eventually be found that will revert their friends and loved ones back to humanity. Adding further complication to the divided community, a band of soldiers from the National Guard arrive on the island after seeing a viral video on a cell phone promoting it as a zombie-free refuge. As all parties clash on Plum Island, the struggle for survival of both zombie and human escalates to new levels.

Coming as no surprise to fans of Romero's zombie series, "*Survival*" is littered with social and political undertones, particularly inspired by the occupation of Iraq by U.S. troops. The picture is also said to have many similar elements to an old western thanks to the lee-way provided by making a film independently outside of the studio system. In fact, Romero claims that he and the crew used the 1958 William Wyler film *The Big Country* as a model for *Survival of the Dead*. Appearing to walk hand in hand with the experimental nature of Romero's newest undead flick, the film reportedly features some of the most creative zombie kills yet to appear in any of Romero's *Dead* pictures. However, fans should not expect a practical effects opus akin to *Day of the Dead* as the deadheads (as they are called in this latest entry) meet their demise via a combination of both practical and digital effects.

Whereas Romero's first four *Dead* films all existed in the same "universe," so to speak; the 2007 *Diary of the Dead* went back to the first night of the zombie outbreak. *Survival of the Dead* falls into this latter zombie universe. In fact, the star of *Survival* – Alan Van Sprang (who plays National Guardsman Sarge) actually appeared in "*Diary*" as the same character. For those familiar with *Diary of the Dead*, there is a very brief scene where the student filmmakers have their RV looted by a group of troops who stop them in the middle of the road. The students are left hurting for supplies as the troops run off into the night with their newly acquired goods and the film continues on without further mention of the



roll out nearly a month later on May 28th. Magnet took the same release approach last year with Ti West's *The House of the Devil* with seemingly positive results. However, it remains to be seen how a film with a built-in fanbase will react to such an odd and modernized take on the platform release. Although US DVD release plans have yet to be officially announced, rumor has it that the film will hit in the fall with Michael Felsher of Red Shirt Pictures handling the bonus features (always a good sign for HorrorHounds that the supplemental material will be up to snuff). Be sure to stay tuned to www.survivalofthedeath.com for the latest updates on where the limited theatrical engagements will be taking place!

Fun Fact: George Romero's first three "Dead" pictures were filmed approximately 10 years apart. His last three *Dead* pictures, however, were filmed just two years apart.

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PIRANHA 3-D

by Jessica Dwyer

The Fish Are Biting • An Interview with Alexandre Aja



Over 30 years ago director Joe Dante, the man who brought us *Gremlins* and *The Howling*, gave us his first creature feature with teeth. The film was called *Piranha* and was a lower budget answer to the mega hit *Jaws*. Producer and B-movie mastermind Roger Corman and his team created a cult classic with the movie. It combined comedy, horror, and suspense into a fun mix that would be seen later in Dante's work on *Gremlins*.

Although the film wasn't without its own problems, Universal almost sued the production due to the similarities with *Jaws*. It went on to "spawn" a sequel

in 1981, directed by none other than James Cameron. This time to add to the scare factor, the hungry beasts could fly.

Flash forward to the present and another young filmmaker with an edge named Alexandre Aja, who has already made a name for himself in the world of horror. Films like *High Tension*, *The Hills Have Eyes*, and *Mirrors* have established Aja as one of the new breed of horror film director.

Aja is a horror director who loves the genre, and all the subgenres it contains. So when offered a chance to do a film that continued the story of the original *Piranha* movie, he took the bait (as it were.)

Doing triple duty as the film's writer/director/producer, Aja goes into some uncharted waters by doing a film that's got a healthy dose of humor as part of the storyline.

Set during spring break in Lake Havasu, Arizona, when thousands of teenagers come to party hard and flaunt their bikini bods, the movie kicks into gear when a tremor breaks open the lake's floor and releases millions of flesh-eating piranha upon the town and the juicy young people at the lake. It's up to the town's sheriff to try and stop the ravenous horde. But not before the water runs red with blood.

Alexandre Aja, as said, is a huge fan of horror, and of *Jaws* in particular. He's managed to cast *Jaws* veteran Richard Dreyfuss in the film for what has been described as an epic cameo. Also on board are Elizabeth Shue, Jerry O'Connell, Ving Rhames and Christopher Lloyd.

With that cast and that kind of story, what could possibly make this better? How about the entire thing being in 3-D with an R-rating? This is Aja's first 3-D film and another addition to the R-rated 3-D horror realm alongside *My Bloody Valentine* and *The Final Destination*.

I had a chance to talk to Alex about his new film and found out some great insights about what we can expect, including the fact that Eli Roth may have one of the best deaths on camera this year, and just how much blood does it take to recreate a feeding frenzy.

HorrorHound: So did you go into this specifically to do a throwback to the '80s

killer nature flicks?

Alexandre Aja: Yeah, completely. I was writing this when I talked to you last about *Mirrors*. And I was looking for something completely different. *Piranha* offered me a chance to go back to the very, scary but, fun movies of the '80s. Kind of like a guilty pleasures movie.

It was just like a perfect setup. You know, an earthquake releases these prehistoric creatures during spring break.

HH: One of the things this film has that most of your previous work does not is humor. How exciting was it to cut loose a bit? I know you've got Eli Roth in there, and I heard he's got one of the best deaths ever.

AA: He has a pretty good death. And I was so happy he accepted to come and do that little cameo, and it was really fun. I don't think anyone else could have done it.

In the minds of a lot of people, it's only one genre. It's all horror movies. But there are a lot of subgenres and a lot of different styles of movies. With films like *High Tension*, *The Hills Have Eyes*, *Mirrors*, and now *Piranha*, it's different every time. And I'm trying to find stuff that will force me not to repeat myself, trying to find new ways of exploring some extreme situations.

Here, I'm much more into the disaster action movie. It's a lot of fun. And we are not making the fun; the fun comes from the movie. We're not making a spoof. It's really, really scary and really frightening. But at the same time, because it's spring break, and we follow that teenager who every year can't go to spring break because he's watching his sister and brother, this time he decides to go no matter what, and the situations he is going to be facing are

sometimes funny and sometimes very dramatic.

HH: To a lot of people, when they hear about a killer fish movie in 3-D, *Jaws 3-D* springs to mind immediately. You've got Richard Dreyfuss in this. How awesome was that to get him in there?

AA: That was one of the good surprises. When I was writing the script we had that character, and I was thinking about "We need a great opening cameo, something really surprising." Something no one expects. And so we had that crazy idea of bringing back the character of Matt Hooper, having him some-

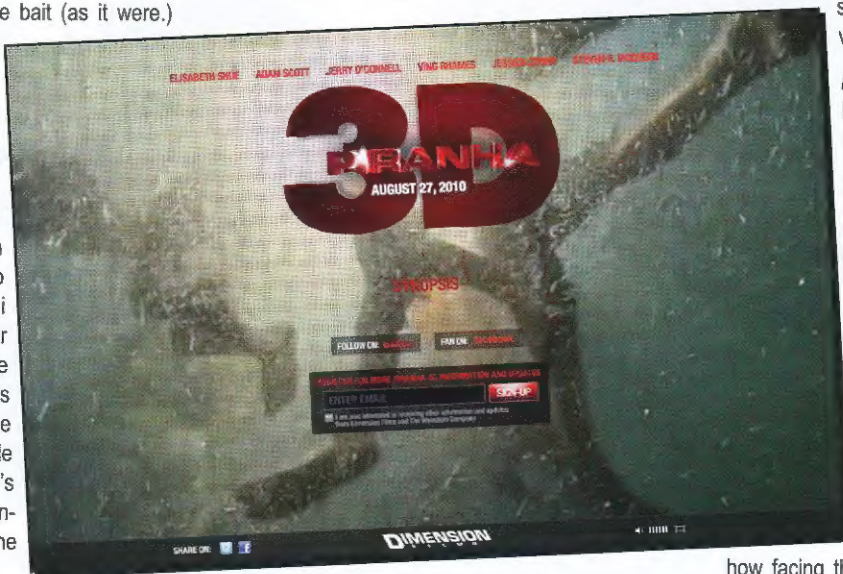
how facing the piranha, and maybe what the shark didn't manage to do in the first *Jaws*, maybe the piranha will succeed.

I thought it was such a funny idea, and I pitched it to Bob Weinstein, and he got really excited. Together we managed to get Richard Dreyfuss in to play it. I think it's going to be ... I have to tell you an anecdote.

I was on set with Greg Nicotero looking over all the prosthetic makeup, and we were shooting that scene with Richard Dreyfuss being like Matt Hooper, and he was behind the desk with me ... and we look at each other and we were both moved. We were like kids watching our most favorite character of all time live again on-screen. It was such a great moment.

HH: It's not just him though, this movie has a pretty great pedigree, cast-wise, for such an extreme concept.

AA: And I have to be thankful to Dimension who backed me for these big actors and big characters. I think we're very lucky to have such an amazing cast.



Because it's true, when you go from Christopher Lloyd to Jerry O'Connell to Elizabeth Shue, to Ving Rhames to Dreyfuss ... so many great actors like Adam Scott. A lot of them have some sort of genre movie they have done before. All of them read the script and they understood right away what my intention was and what kind of movie I wanted to make.

I wanted to do something that would be an homage to a timeframe and a genre that hadn't been on screen for so long, and also bring some sort of realism. 'Cause at the end of the day, even if it is in 3-D, and even if it is super gory, if you are not finding yourself involved in the story, if you don't believe in the characters, how can you be scared for them? How can you care or cheer for them? How can you feel the apprehension of the film? Cause at the end of the day, it's a very scary movie.

HH: This type of film really has only been seen as a Syfy Channel "movie of the week" as of late. And you've already packed more punch with the cast you've got here and the depth you've given the story.

AA: I hope so. I'll tell you, I've already been at war with this movie. Not with the studio or anything, but the elements and what we had to go through during filming: the water, the underwater, the heat ... the desert, then the CGI and the 3-D, and the effects. Certainly one of the most difficult movies ever to make. And all of us, the crew, the actors we've been through a very strong survival adventure just making this movie. So I hope the result is going to be way, way above a creature movie of the week.

HH: This is the first 3-D film you have done, and if I'm not mistaken, this film was supposed to be 3-D from the beginning, correct?

AA: It wasn't exactly from the get-go. I mean, I'd been approached years ago to develop *Piranha*, and during the writing of the script, two or three years ago, I was so excited about *Avatar* and everything I read about that. I couldn't help but think "what would a real scary movie in 3-D [be like]?"

I realized the movie I was writing was really the best subject to do that and [I wanted to] take that challenge. I went to the studio and said "we have to make this movie 3-D," and Bob, again, was on my side and really backed me up on that. So we decided to make the movie in 3-D!

It was a big challenge because when you shoot 3-D you have to think about the 3-D. There are a lot of rules you have to follow. These rules are pretty easy once you get them up on the screen. I loved *Avatar*; I thought that was the first 3-D masterpiece. It's really amazing, and the 3-D was really beautiful and subtle somehow. And with *Piranha*, we are doing the exact opposite.

We're going with the gimmick of "out of the screen, above the audience." I mean, I want people to think that the piranha are really going to attack you in the screening room. That's my goal. Not only the piranha, but I want you to see all the spring breakers, all those girls. The 3-D, is very definite for this movie. Somehow, on one hand, it gives me a better immersion tool to create more fear and more suspense when the fish attack. On the other hand, it gives me the best tool to push the guilty pleasure feeling to the maximum.

HH: So speaking about some of those scenes, I've read about the marina mas-



sacre. Can you tell us anything about it? I know it's supposed to be some of the most bloody carnage to pass a screen.

AA: It's funny you're [asking] about that. I was looking at some behind-the-scenes footage, and I was seeing my special effects supervisor telling me how many gallons of blood a day [we were using]. He was saying 6,000 gallons of blood a day during that particular scene ... in the water.

We're talking about a full-sized beach with thousands of extras swimming in blood and being attacked and ripped apart. It's pretty intense. When I showed a rough cut to Eli Roth he called me back, and said I can't believe you have this 25-minute sequence of massacre.

HH: So 25 minutes of people getting eaten by crazy fish? That's going to be great!

AA: Almost, we're around that timing, yeah.

HH: So has censoring been an issue?

AA: You know, it's a creature movie; they aren't like serial killer [films]. So that's somehow really helping me. I think the MPAA is much more open when it's supernatural or monsters instead of when it's more realistic situations, when it's murder and rape and all that kind of stuff. So I was surprised not to have too much in the way of problems with them.

I mean, we've had some discussions about some of the scenes because the 3-D increases the effect of the scene in a way. I hope they keep the cut we have right now, and that's the cut that will be on the screen.

HH: I asked this question of one of the producers of *The Final Destination*. Due to the limited number of 3-D screens and the amount of 3-D movies being released, do you think that's going to effect ticket sales? There is such a limited amount of space and only a limited amount of time to show these types of films.

AA: It's true. We were really fighting to find the right spot, and there are a lot of 3-D movies coming. I think that the distribution is going to be more. I know the rest of the world is getting up to speed now because they were really behind, and now they are getting a lot more screens.

In France, for example, it was stupid how few screens were 3-D. And now we are getting up to speed mostly because of *Avatar*. It's really forced everyone to get 3-D ready.

It's a very interesting time. I think that we're going to get more and more theaters with 3-D. I know there are companies creating a 3-D film system that can be used in any screening room. I know Technicolor is working on a new technique that will help.

I think 3-D is bringing audiences back to theaters. You can download movies, but when you have the choice of downloading such a great movie like *Avatar* or you can see it in a theater with a great audience on a big screen in 3-D, no one will want to download it. Everyone will want to experience the movie as it's supposed to be.

It's really showing we have to go higher in our expectations and deliver a better experience to the audience. So all these people can go in together and experience the same ride. It's very encouraging and I'm very happy with being a part of that.



An abbreviation for methamphetamine, a drug that stimulates the central nervous system causing the increased release of dopamine, a neurotransmitter that gives the user a feeling of satisfaction and deep euphoria. A highly addictive and dangerous illicit drug accompanied by varying side effects such as paranoia and hallucinations. *METH* is also the title of a new short film from talented writer/director (winner of two Cincinnati 48 Hour Film Projects along with fellow-filmmaker Ryan Lewis) Michael Maney. Having honed his film making skills creating television commercials and other short films for over 10 years, Maney revealed that *METH* is his proverbial middle finger at the polished world of the television commercial as he wanted to create something unapologetically raw, choppy and jarring. He also hopes that the film will open the door for him to write and direct a feature-length film in the near future. More of a thriller than horror,



METH is a powerful and extremely well crafted short that had me hooked after one minute in, never letting up. The story follows Nikki (Stephanie Brait) who is a crystal meth addict living a life bent on self-destruction. After a failed attempt to pawn an old discarded mannequin she finds on the street to support her drug habit, Nikki finds herself host to an unwanted guest with a most unusual request. As the line between hallucination and reality blurs, Nikki finds herself trapped in



a nightmare in which her own sanity is at stake. Filmed over three months in 2009 in "The Queen City," this 24-minute short is currently circulating the festival circuit. Premiering first on April 10th at both First Glance Hollywood and The Florida Film Festival in Orlando, it was also screened as part of the Newport Beach Film Fest held through April 22-29. A hometown premiere screening is planned as part of the return of *HorrorHound* Weekend to Cincinnati, scheduled for November 12-14th, 2010, where Maney will be present to screen, discuss and sell copies of the short. To check out the trailer visit meththemovie.com and keep an eye out for *Meth* - film festival near you. ~ Aaron Crowell



Necrosis

If you think the way I do, your initial response to *Necrosis* may be, "oh great, a group of friends spend a weekend in a cabin in the woods ... ugh." Filmmakers have been squeezing every drop of plot, storyline and gore out of this set-up forever. So, as I sat my couch, poised with remote in hand (thumb on the fast-forward button), I prepared myself for mind-numbing bliss. Yeah! (sarcasm ... lots of

sarcasm.) However, this movie surprised me.

First, I like the premise. Writers Robert Michael Ryan and Jason Robert Stephens (director) created an interesting mythology based on the Donner Party tragedy of 1846. When six friends head to the mountains to spend a weekend in their friend Michael's (played by Robert Michael Ryan) new cabin, they are first greeted by the nearby townspeople who warn them about the property. Playing



it off as small-town superstition, they head up the mountain and are soon trapped in the cabin by a monstrous snowstorm. On their first night, Michael spins a tale of murder and cannibalism (Donner Party),

setting all of his guests on edge. The discovery of a scrapbook filled with newspaper clippings and articles reveals that the death and bloodshed surrounding this property was not exclusive to the winter of 1846. Ghostly apparitions and freak accidents begin to plague the weekend. But, are these events paranormal or psychological?

Secondly, the film was well cast. There were several recognizable faces in the film. James Kyson-Lee (*Heroes*), George Stults (*7th Heaven*), Penny Drake (*Zombie Strippers*), Tiffany ('80s pop princess) and Kymberly Jane (*Playboy*, June 2009) are joined by veterans Michael Berryman (*The Hills Have Eyes*) and Mickey Jones (one of those actors who has been in everything). Though some of the performances seemed one-dimensional, the ensemble does have good chemistry.

Necrosis will keep your attention; however, the story tends to drag at multiple points. It takes a long time to get to the killing. Some of the character development seemed forced and most of the dialogue was not very conversational. Ultimately, *Necrosis* tries to deliver a Jack Nicholson/*The Shining* decent into madness. Though it falls way short of Kubrick, it nonetheless is worth seeing. The scenery (shot on location, middle of winter ... watch the behind the scenes featurette) and

makeup/special effects are stunning. The "ghosts" are brilliant and scary. *Necrosis* is currently available through BrinkDVD online at Amazon.com, Netflix or at your local video store!



~ Jason Hignite

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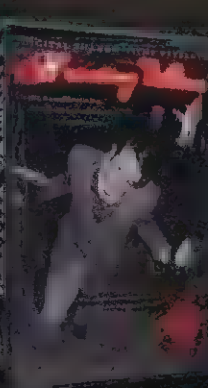
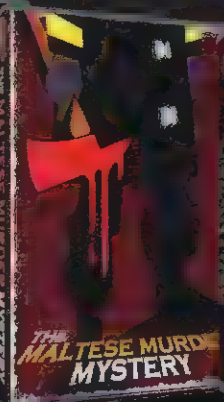
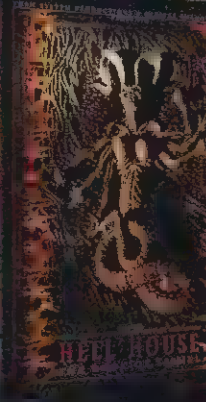
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PARASOMNIA: Life Is But a Dream

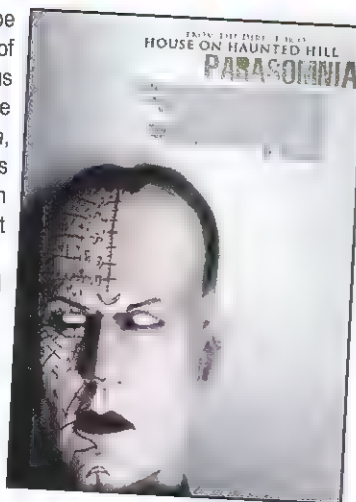
by Jessica Dwyer

Sometimes reality can be stranger than fiction – and some of the best horror is the kind that is taken from that reality. Such is the case with the film *Parasomnia*, finally coming to DVD in the States this fall after making the rounds in the festival circuit over the last couple of years.

The title is an actual medical condition which the core of the film is based upon. "Parasomnias" are sleeping disorders such as sleepwalking and night terrors. But the main condition featured in the movie is known as Kleine-Levin Syndrome (or the Sleeping Beauty Syndrome) which causes the person afflicted to spend most of their life asleep. Imagine your life in a dream world and reality feels like fantasy?

More importantly what happens when you have a nightmare and can't wake up from it? Sound scary? What's even scarier is the fact that doctors still can't figure out what causes this condition. Patients can go for long periods of time without symptoms, and then they return in full force with no warning.

This very real, yet unbelievably odd sounding disease inspired writer/director William Malone to create a



Laura's constant dreams which he has managed to take control of.

Volpe is obsessed with Laura and he doesn't like Danny's intrusion into his newly-found plaything's life. When Danny decides to save Laura from being taken to a lab for testing, that's when the situation escalates and Volpe goes on a rampage to get her back.

The film was a labor of love for Malone who actually financed it himself. But the indie budget doesn't reduce the film's style nor its quality. In fact, the film utilizes the dark and shadowy sets (*Parasomnia* was filmed on sets used in one of Malone's other films, *House on Haunted Hill*) and surrealistic camera

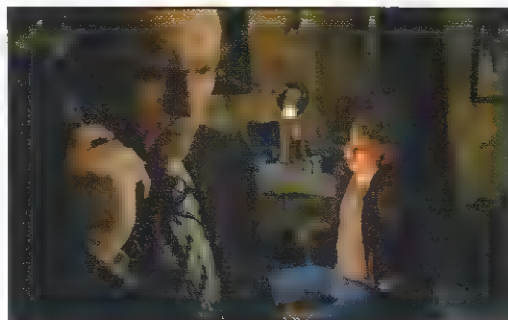
angles to its advantage. It adds to the film's atmosphere.

The film has an excellent pedigree in terms of the acting talent as well. Horror fans (and *House on Haunted Hill* fans) will recognize a Malone veteran in the guise of Jeffrey Combs (this being his third time working with Malone) as Detective Garrett. Patrick Kilpatrick is another familiar face, having appeared in numerous TV and film roles over the years. *Dark Shadows* fans take note that Kathryn Leigh Scott from the original series is also in the movie, playing a character named (aptly enough) Nurse Evans.

The standout performances belong to the two lead actors, Dylan Purcell and newcomer Cherilyn Wilson, who are great to watch. Both actors bring a very pure innocence to their character. There is a definite Romeo and Juliet quality to Danny and Laura's story, and these two really make you care about them. Wilson can now be seen in the online series *I <3 Vampires* facing off against some other supernatural types.

William Malone has spent the last couple of years screening the movie at film festivals all over the country. A Region 2 DVD was released on September 7th of last year, but the R1 US/North America release was delayed until just recently. The film is now set to be released on DVD in July of this year much to fans' delight.

Parasomnia is one of those rare gems. A self-financed independent film that beat the odds because it's just that good. It's filled with images that are truly beautiful while others are completely disturbing. Malone bucked the system and created a great creepy film that found its fanbase due to determination and positive word of mouth. Be sure to support the film and pick it up when it hits video shelves this July.

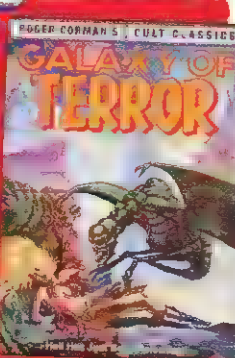


NEWS BITS

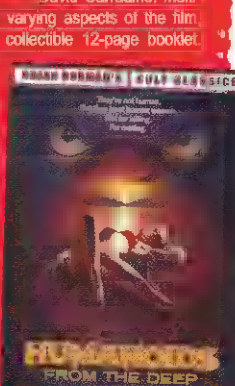
It's sometimes difficult to create enthusiasm in the home video market nowadays. With virtually every noteworthy film already available on DVD, fans have only the potential Blu-ray fix to look forward to. Over 10 years into the digital video age, most movie fans have already abandoned their desire for jam-packed special editions and bonus features for the meager hopes of decent picture and sound quality. Luckily, Shout! Factory have been hard at work trying to remind everyone that you can have both exciting new films on high-def formats AND be presented with amazing extra-material content. Essentially, a true modern-day home video experience! Shout! Factory has acquired a massive Roger Corman catalog and will begin the long process of



bringing these cult classics on DVD and BD with super-packed treatments! Everything from *Creacher*, *Death Race 2000*, *Galaxy of Terror*, *Deathsport*, *Rock 'n Roll High School*, *Forbidden World* and *Humanoids from the Deep* are on-schedule for release this year with the major titles (shown here) to be available on Blu-ray. While



Piranha (BD) was delayed thanks to Alexandra Aja remake's push back to August, we do happen to have some content examples from *Death Race 2000* and *Rock 'n Roll High School* to share. *Death Race* will boast two commentary tracks (including one featuring Roger Corman and Mary Woronov), a pre-recorded interview with David Carradine, multiple documentaries on the varying aspects of the film, interviews, trailers and a collectible 12-page booklet.



most of these exciting Corman titles will host similar extras in both quality and quantity! *Rock 'n Roll High School* streets on May 11th with *Death Race* following on June 22nd.

movie that took this idea to another level. Mixing horror and the supernatural together, he created a very creepy and effective story (that actually has a healthy dash of romance.)

Written while Malone was working on his *Masters of Horror* episode, "The Fair Haired Child" (another supernatural scarefest with a bit of romance), *Parasomnia* is the story of fateful lovers Danny and Laura. Danny is your typical music geek who has just broken up with his girlfriend. He goes to visit his friend Billy in the hospital. While there, Danny happens upon Laura lying in bed – an innocent angel.

When Danny asks the doctor about her, he discovers she has no family and suffers from Kleine-Levin Syndrome. She rarely wakes up and when she does it is for very brief periods. There's something about her that Danny just can't forget, although Laura is not the only patient there that grabs his attention.

Byron Volpe is a psychopath with hypnotic powers who has killed more people than even the police are aware of. He is restrained down the hall in a specially-made straight jacket, but that's not keeping him out of

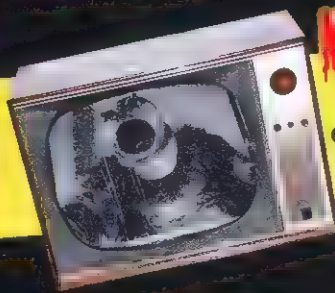
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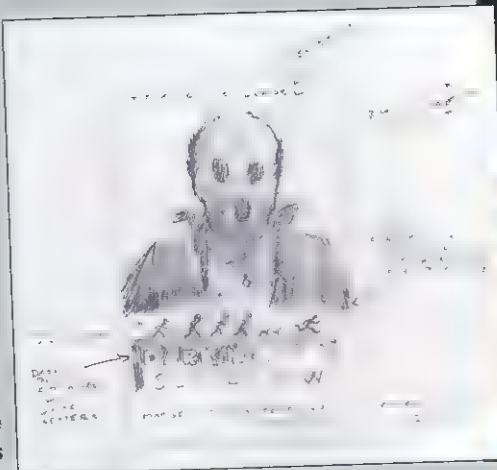


SCARECROW FINALLY COMES TO DVD!

Fans clamoring for the DVD release of the cult classic television movie *Dark Night of the Scarecrow* will be pleased to hear that the film has finally been put on-schedule for release later this year. Bob Blair, head of VCI Entertainment, revealed: "It will be sometime probably in September or it could be pushed towards Halloween. We want to make sure it's available in stores and all the rental outlets in time for the Halloween season."

The DVD cover art is nearly final. The DVD bonus material was said to include a running commentary track with writer/creator JD Feigelson and director Frank De Felitta along with a CBS television promo trailer. Blair spoke about picking up "Dark Night" for distribution: "Everybody I know has been bugging me to do it for years, and try to search it down. When we found out that JD Feigelson was attached to it. We have been patiently bugging him every chance we could to give us a shot at it. Then finally, the opportunity arose; we feel very fortunate. It's one of those rare films

that was made for television that actually rises above the mediocrity of that ilk, and on top of that it's a pretty damned good horror film." In a rare treat, we have concept-to-completion imagery for the *Dark Night of the Scarecrow* DVD cover. JD Feigelson sketched image ideas which he ran by industry insiders (even allowing *HorrorHound* a chance to provide input), and then these conceptual sketches were given to Greg Hosterman at VCI, who took them to the next level. After a few final tweaks by Feigelson, what you see (at left) is as of press time, the final DVD cover art!



10 ^{Random} QUESTIONS WITH Adam Green

Every issue of *HorrorHound* we try to track down a director in hopes of asking them a series of 10 seemingly random (and most times stupid) questions. This issue we had the opportunity to speak with the *Hatchet* and *Frozen* director - Adam Green! Adam was gracious enough to take time between shooting his latest film, *Hatchet 2* (available this fall), to participate in this silly (yet important) article series! Here is the result ... 10 Random Questions:

HorrorHound: What's your favorite video game of all time?

Adam Green: Halo 3. I've never spent so many hours wasting time on anything more than that game. I've laughed, I've cried, I've gotten so angry at eight-year-olds that I couldn't sleep for days. There's nothing like it.

HH: If you could pick a fight with any other film director, who would it be?

AG: Drew Barrymore. Because a good fight can lead to GREAT make-up sex.

HH: Do you collect horror merch? If so - what's your favorite "toy"?

AG: I collect it all. My most prized possession toy is actually a 2 foot tall, talking plush E.T. that my composer's girlfriend gave me at the *Frozen* sound mix last year. Someone in her family had worked at Universal during the *E.T.* rerelease where the employees were all given these very limited gifts. As the worlds biggest *E.T.* fan next to "Elliot" himself, this toy means the world.

HH: If you had to be stranded, on a frozen tundra or a haunted swamp?

AG: Easily the haunted swamp. At least in the swamp there's a good chance that I die fast.

HH: What was your first real job?

AG: Bagging groceries at Purity Supreme Supermarket on Cape Cod. I was 14.

HH: Best quick/easy breakfast food?

AG: Cocoa Pebbles. Greatest breakfast ever.

HH: Name the best "unknown" '80s slasher film:

AG: Man, it was always *Mother's Day*, but now that the remake is coming out, most people have found it. I guess in terms of "not-mainstream," I'll go with *The Burning*. So unpopular that even I hadn't bothered to watch it until just a few years ago. Man, was I missing out.

HH: Name the best horror film of the last 10 years:

AG: Mike Dougherty's *Trick 'r Treat*. It might just be the best horror film ever.

HH: Favorite film fest to attend/screen movies at?

AG: FrightFest in London. Hands down the greatest film festival and audience in the world.

HH: You worked with England, Hodder and Todd in *Hatchet*. Are there any other icons you would love to work with?

AG: At this point I've met, worked with, or become friendly with most all of the horror icons I grew up loving. But there is one comedy icon that I would give anything to work with and that's Jean Stapleton. Her work as "Edith" in *All in the Family* is still some of the best comedy ever put on TV and it's a marvel to watch her timing and choices.



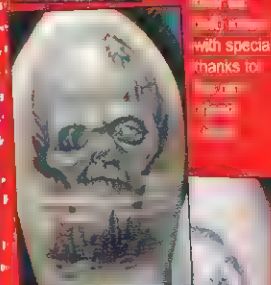
CHOICE CUTS:

HORROR TATS

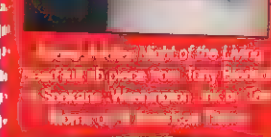
We never seem to be short on amazing tattoo artwork, as fans love to send pics of their latest or most favored body-art. We present a special sidebar this issue to try and print a few new submissions. Enjoy! Below: Halloween, II and Universal Monsters tattoos from Edward Crawford. Ink by Marc Draven of Draven's City Limits Tattoos from Plant City, Florida.



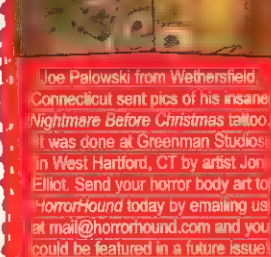
To celebrate City of the Living Dead's 30th anniversary, and to celebrate his own 40th birthday, HorrorHound contributor Michael Baronas had this



tattoo with special thanks to



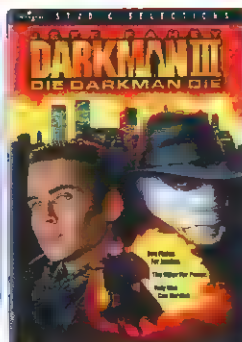
Joe Palowski from Wethersfield, Connecticut sent pics of his insane Nightmare Before Christmas tattoo. It was done at Greenman Studios in West Hartford, CT by artist Jon Elliot. Send your horror body art to HorrorHound today by emailing us at mail@horrorhound.com and you could be featured in a future issue!



HorrorHound 15



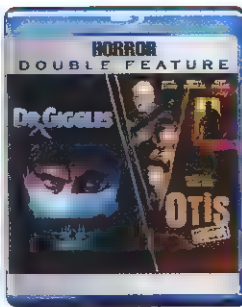
On June 15th Universal Home Video unleashes their high-def presentation of Sam Raimi's original "comic book" horror film, *Darkman*. Starring Liam Neeson and Larry Drake (with cameos by Ted Raimi and Bruce Campbell), sadly the only special feature to be included on this Blu-ray is the patented Universal "My Scenes" feature.



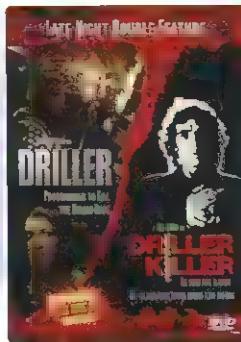
Available for the first time by itself, the third installment of *Darkman* (starring Jeff Fahey) entitled: *Die Darkman Die*, hits stores on June 1st. Originally released in 2007 as part of a special Universal Home Video box set. No supplemental features are set to accompany this DVD sequel release.



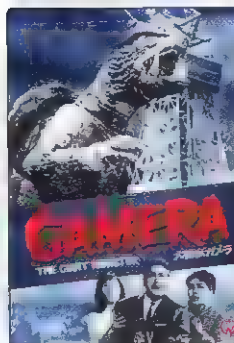
Lionsgate will release the futuristic vampire flick, *Daybreakers* onto DVD and Blu-ray this May 11th. Extras will include audio commentary, a "Making-of *Daybreakers*" featurette, poster gallery and trailer. The BD will also include an extended making-of, a short film, storyboard animations and a digital copy.



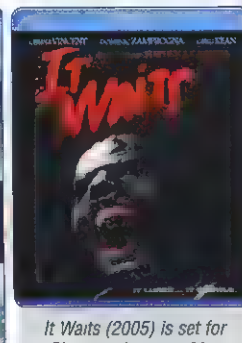
While it may be hoping too much to think *Dr. Giggles* will be available on Blu-ray in a breathtaking new high-def transfer, this apparent BD-dump comes double-packed with the 2008 indie hit, *Otis*, available on July 6th. With *Darkman* (BD) and *Dark Night of the Scarecrow* (DVD) also due soon, this is a great year for Larry Drake fans.



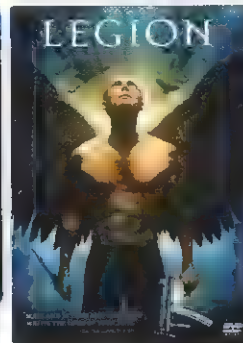
Walking Shadows has a special two-pack DVD set for release on June 15th featuring *Driller* and Abel Ferrara's *Driller Killer*. This "Late Night Double Feature" edition includes the *Driller* trailer, the *Night of the Driller* trailer, the trailer for *A Hole in the Head* and a limited edition *Driller* comic book!



On May 18th the Shout! Factory unleashes one of the biggest monsters from Japan onto DVD - *Gamera*! Available for the first time in its unedited original version, with English subtitles from an all-new HD master, this disc includes a retrospective look at the *Gamera* franchise and audio commentary.



It Waits (2005) is set for Blu-ray release on May 25th thanks to Starz/Anchor Bay. Carina Vincent stars as a young woman plagued by guilt over the death of her friend. She seeks solace in the wilderness, when an ancient spirit starts to torment her in an attempt to drive her out of the woods it has haunted for years.



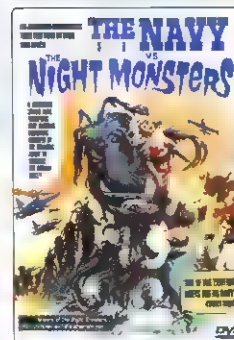
Sony has announced both the DVD and Blu-ray releases of *Legion* for May 11th. The DVD will include three featurettes (on the physical and visual effects and the cast/characters), while the BD release will also include a "Bringing Angels To Earth" picture-in-picture feature, as well as BD-Live features.



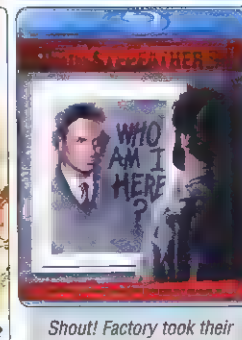
Cheesy Flicks is set to release the complete serial: *The Monster and the Ape* onto DVD this May 18th. Past discs from Cheesy include *Robot Monster*, *Man with the X-Ray Eyes*, *Red Planet Mars* and *Zombies of the Stratosphere*. Visit www.cheesyflicks.com to order your copies today!



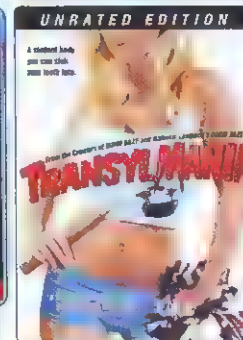
Shout! Factory continues their above-average box set episodes of *Mystery Science Theater 3000* with this "XVIII" installment due on July 13th. Included are episodes: *Lost Continent*, *Crash on the Moon*, *The Beast of Yucca Flats* and *Jack Frost*. Extras will be included, but were unavailable at press time.



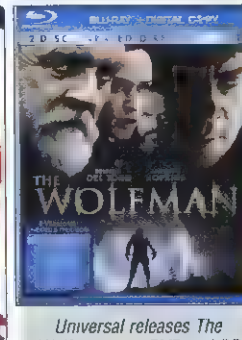
The low-budget sci-fi flick from 1966, *The Navy vs. the Night Monsters* (as seen in this issue's Video Invasion), makes its DVD premiere this May 18th. In the film, a scientific expedition to Antarctica discovers unusual tree specimens that reveal themselves to be killer, acid-secreting monsters.



Shout! Factory took their time getting a high-def transfer of the original *The Stepfather* to Blu-ray. Out on June 15th for anyone who missed out on their spectacular DVD treatment of the film earlier last year. The disc is set to include an audio commentary with director Joseph Ruben, a featurette and trailers for all three *Stepfather* films.



In an attempt to bank off of the *Twilight* craze, *Transylmania* (a sequel to *Dorm Daze*) was released unsuccessfully theatrically. Now set for DVD release on April 27th, this disc will include a few bonus features: deleted scenes, an alternate ending, gag reel and a behind-the-scenes featurette.



Universal releases *The Wolfman* onto DVD and BD this June 1st. Each will include theatrical and unrated cuts of the movie. The DVD will include deleted/extended scenes. The Blu-ray will include two alternate endings, featurettes, U-Control features, a digital copy of the film and exclusive Blu-ray Live streaming features.



Blur Underground continues their BD dominance with this new high-def release of the cult classic - *Uncle Sam*. Due this June 29th, this William Lustig-directed feature has been remastered in high-definition from original negative materials and loaded with extras such as commentaries, deleted scene, trailer and a gag reel.

TOY NEWS

STATUE

BIF BANG POW!

HH #23 2010 TOY NEWS

Twilight Zone

EMCE Action Figures

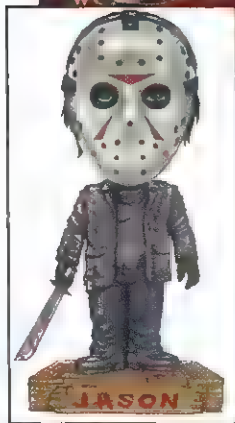
Available this August at
retail and online at

www.entertainmentearth.com

We caught up with Joe Sena of EMCE to discuss the Mego-inspired horror toy line, The Twilight Zone. Sena recently revealed at Toy Fair (to be released by Bif Bang Pow!) to find out what inspiration went into production of this clever licensing cross-over and potential of the line. "Jason [Lenzi] and the team 'BBP' are handling all the sculpts," Sena explains the production process, "and we're brought in to look at them over and make sure that they're properly 'Mized.'" As for determining the line-up: "Jason is a Twilight Zone fanatic, so he knows the show on an expert level. He was able to develop a line-up like that both spoke to the 'TZ' fan as well as just visually appealing characters." The first four figures to be released in this fun new toy line include the Kanamit (To Serve Man), the Gremlin (Nightmare at 20,000 Feet), the Devil (The Howling Man) and Jason Foster (The Masks). When asked what characters Sena would love to see interpreted in the EMCE line, he commented: "[w]e were approached by CBS to do TZ several years ago and our first thoughts were to do a 'Serling figure, a broken-glasses Burgess Meredith' and the surgeon from Eye of the Beholder." Look for the first wave to street in August of 2010. Also from Bif Bang Pow? A Kanamit bobble head (shown at right).



Possibly the most exciting announcement coming out of Toy Fair was Diamond Select's acquisition of the Universal Monsters license! Diamond unveiled plans for a whole new line of products, including a detailed 8" scale action figure line (featuring superior sculpts, bases and accessories), a series of EMCE 7" figures (based on the classic Mego stylized dolls), and box sets of horror-themed Mini Mate block figures (first up: The Wolf Man and Creature from the Black Lagoon, each featuring four characters from the film). Diamond Select is also known for producing everything from plush dolls and mini-busts to statues and prop replicas - so pick up next issue of HorrorHound to keep up with the latest revelations on this impressive lineup!



Funko has build up quite a fanbase in the world of collectibles, thanks to their extensive series of bobble heads ranging from cultural icons such as Big Boy and Mr. T to genre-themed fare like The Munsters and the breakfast cereal icons - Count Chocula and Frankenberry. They even recently released figures of the classic fab-four Universal Monsters - not only in color, but in rare black and-white silver screen editions, which are currently fetching big bucks on the secondary market. Two interesting announcements Funko made at Toy Fair included a series of Star Wars "Monster Mash-Ups" bobble heads. Included in this series are (Frankenstein) Darth Vader, (Wolfman) Chewbacca, (zombie) Stormtrooper and (vampire) Yoda. For horror purists, Funko also announced the acquisition of the New Line Horrors license, and will be producing bobble heads based on A Nightmare on Elm Street's Freddy Krueger and Friday the 13th's Jason Voorhees. Currently available is a bobble head series based on classic sci-fi icons, included are Invasion of the Saucer-men, Robby the Robot and Gort (The Day the Earth Stood Still). Also be on the lookout for a "chase" red saucer-man, which is being packed one-per-case!

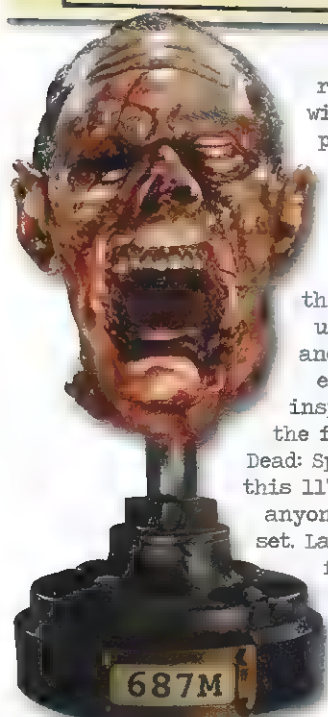
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SIDESHOW COLLECTIBLES

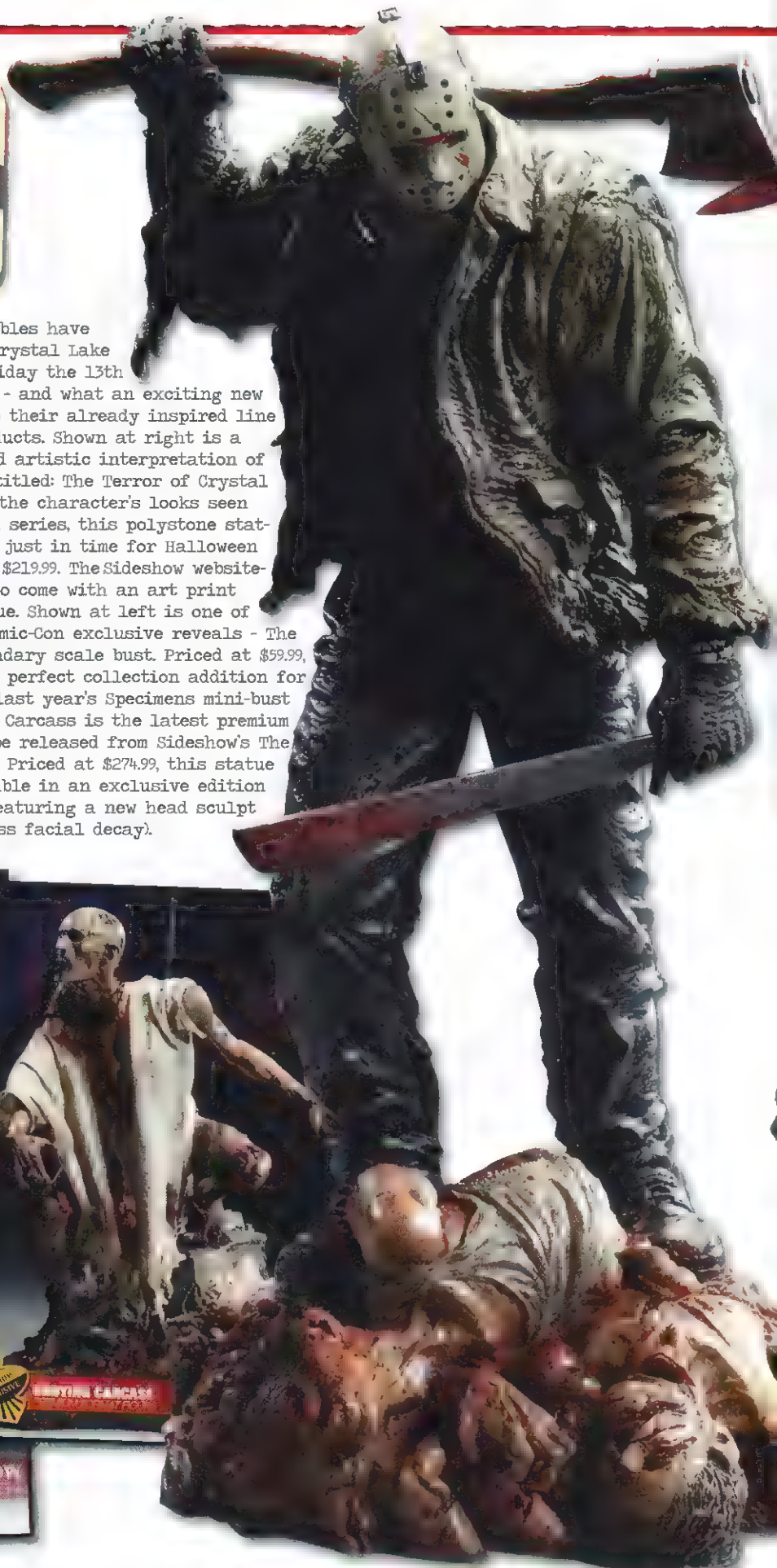
HH #23 2010 TOY NEWS

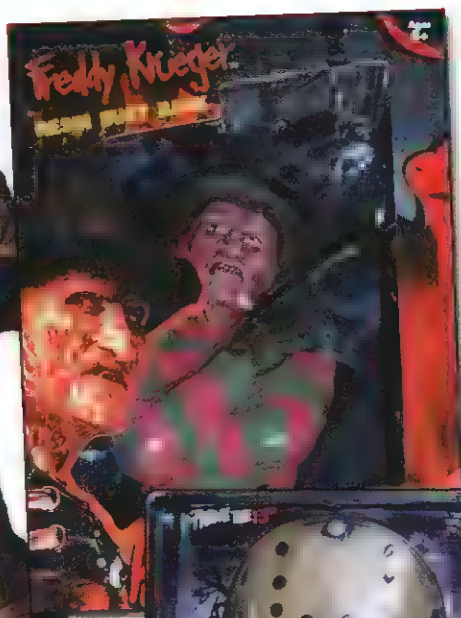
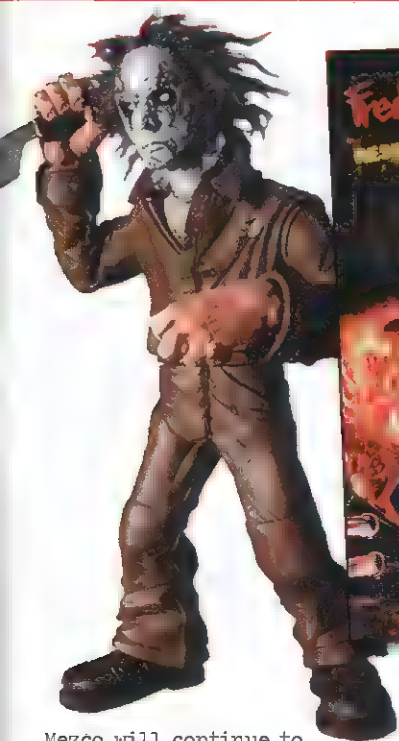
Jason Voorhees: The Terror of Crystal Lake statue

Available in the fall with a SRP of \$219.99, exclusively at www.sideshowcollectibles.com.

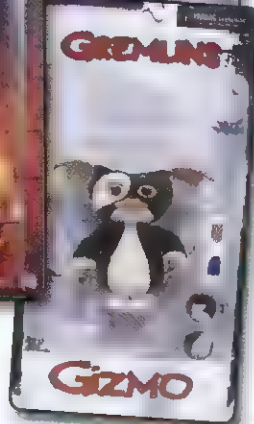


Sideshow Collectibles have returned to Camp Crystal Lake with their first Friday the 13th product since 2007 - and what an exciting new addition it is to their already inspired line of horror products. Shown at right is a newly-envisioned artistic interpretation of Jason Voorhees, titled: The Terror of Crystal Lake. Based on the character's looks seen throughout the film series, this polystone statue is set to street just in time for Halloween and will retail for \$219.99. The Sideshow website-exclusive will also come with an art print inspired by the statue. Shown at left is one of the first San Diego Comic-Con exclusive reveals - The Dead: Specimen 687M, legendary scale bust. Priced at \$59.99, this 11" tall bust is the perfect collection addition for anyone who also owns last year's Specimens mini-bust set. Lastly, the Undying Carcass is the latest premium format statue to be released from Sideshow's The Dead collection. Priced at \$274.99, this statue is also available in an exclusive edition (below-right) featuring a new head sculpt (with less facial decay).





A new Jason mask prop now available at Toys 'r Us - from NECA!



Mezco will continue to release Halloween products throughout the year, including this vinyl "stylized" Michael Myers figure.

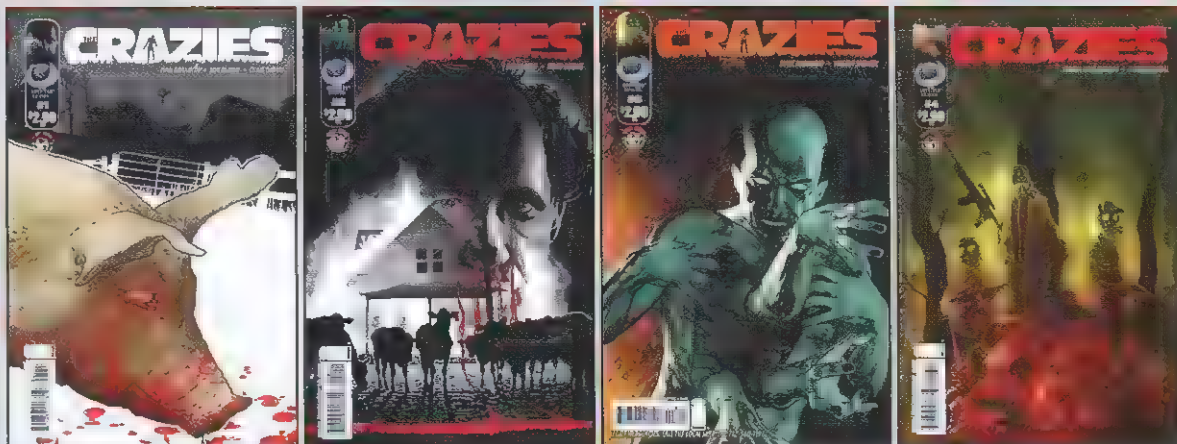


NECA unveiled a ton of interesting horror bits during this past February's ToyFair, headlined by a new wave of Terminator 2 action figures! On top of two new versions of the Arnold Schwarzenegger T-800, NECA will release three interpretations of the Robert Patrick T-1000 - normal, battle damaged (with alternate damaged heads) and an all-chrome color scheme. Look for these figures in stores by late spring! Currently available from NECA comes the latest Cult Classics: Icon series featuring Sam (Trick 'r Treat), Beetlejuice, David (The Lost Boys) and Jason Voorhees (Freddy vs. Jason) and a repackaging of their previous Gremlins figure line (plus a new HeroClix series as shown above).

Fun Fact: McFarlane Toys produced a T-1000 figure in 2001 as part of their Movie Maniacs action figure line, which featured a blown-apart sculpt and a mildly-damaged head.

COMIC BOOKS

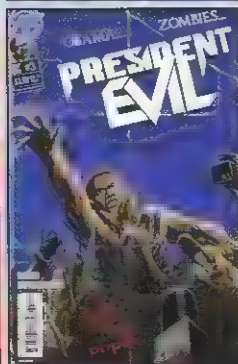
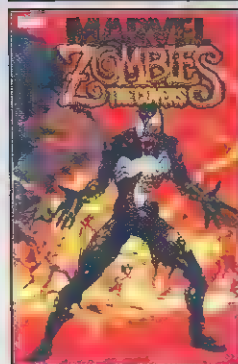
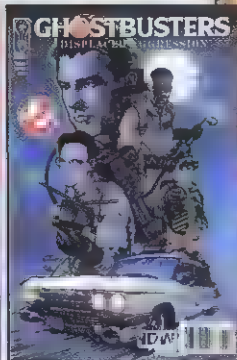
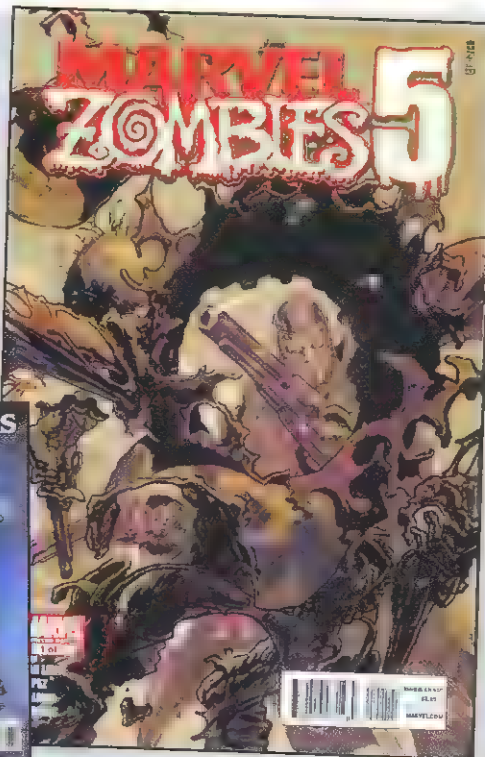
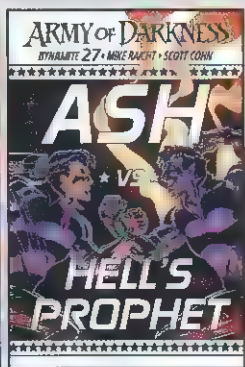
In promotion of the latest George Romero remake, *The Crazies*, Overture Films has collaborated up with American Original/Top Cow to release this special four-issue limited series that goes into the back-story of the film's simple premise with short stories about how the virus effects its infected and spreads through the small town of Ogden Marsh. Now available online and at comic stores near you!

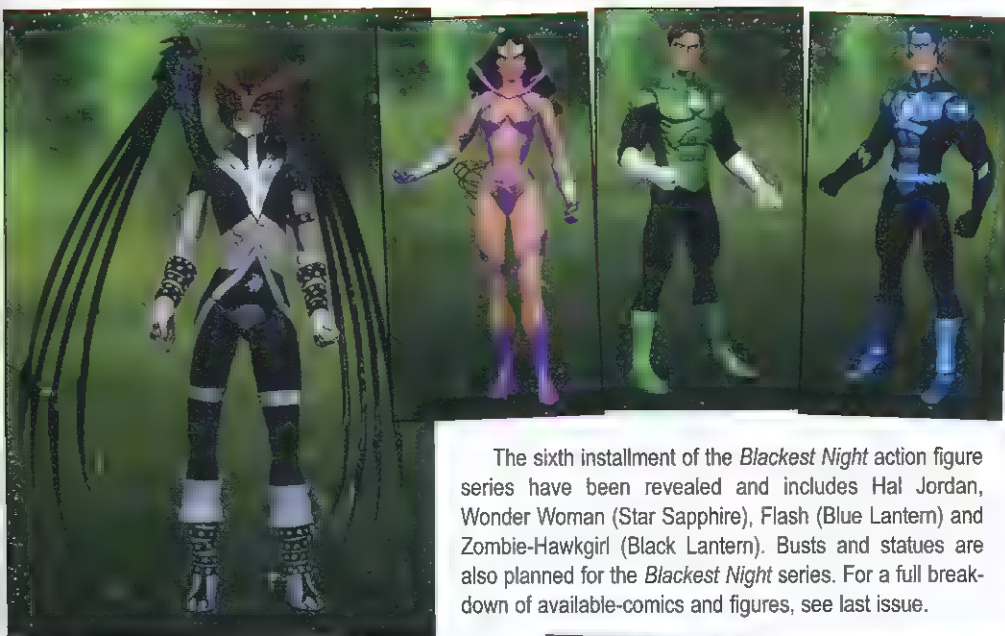


Available this June, Robert Rodriguez unites with Dark Horse for an action-packed weekly prequel to his forthcoming *Predators* film! As part of this four-issue storyline, a team of Navy SEALs is in the midst of a firefight when it suddenly goes dark. They awake to find themselves in a deadly environment, stalked by a strange enemy and alone in a strange new world.

Marvel Comics have also revealed their plans for a new *Marvel Zombies* mini, aptly titled: *Marvel Zombies 5*.

Shown below is an assortment of comic books that have been released over the past few months, including new titles from *Army of Darkness*, *Ghostbusters*, *President Evil* and *Vincent Price Presents*.





The sixth installment of the *Blackest Night* action figure series have been revealed and includes Hal Jordan, Wonder Woman (Star Sapphire), Flash (Blue Lantern) and Zombie-Hawkgirl (Black Lantern). Busts and statues are also planned for the *Blackest Night* series. For a full breakdown of available-comics and figures, see last issue.

Wrestler ... President ... Vampire Hunter!

Following the success of the best-selling book *Pride and Prejudice and Zombies*, horror/history writer Seth Grahame-Smith is back at it with a new amalgam that inserts vampires into Abraham Lincoln's life. Lincoln learns at an early age that his mother was killed by the blood-thirsty undead. When the truth becomes known to young Lincoln, he writes in his journal, "henceforth my life shall be one of rigorous study and devotion. I shall become a master of mind and body. And this mastery shall have but one purpose." Gifted with his legendary height, strength, and skill with an ax, Abe sets out on a path of vengeance that will lead him all the way to the White House.

As Grand Central Publishing's press release revealed: "While Abraham Lincoln is widely lauded for saving a Union and freeing millions of slaves, his valiant fight against the forces of the undead has remained in the shadows for hundreds of years. That is, until Seth Grahame-Smith stumbled upon *The Secret Journal of Abraham Lincoln*, and became the first living person to lay eyes on it in more than 140 years.

"Using the journal as his guide and writing in the grand biographical style of Doris Kearns Goodwin and David McCullough, Seth has reconstructed the true life story of our greatest president for the first time - all while revealing the hidden history behind the Civil War and uncovering the role vampires played in the birth, growth, and near-death of our nation."

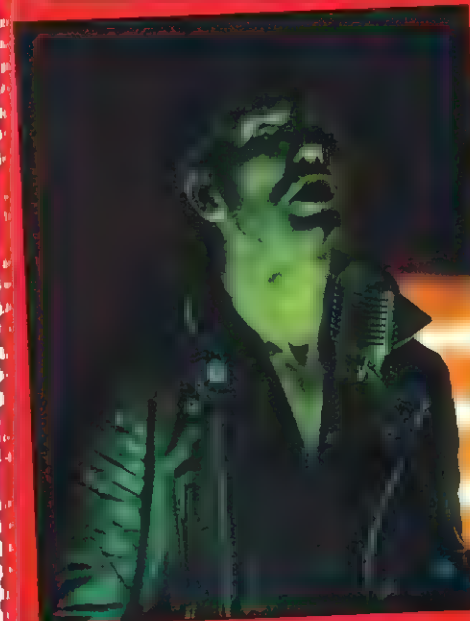


This past March, Marvel Comics released the first issue in the latest Stephen King comic book series - *N. Something* unearthly and mysterious dwells deep in Ackerman's Field in rural Maine. There is a Stonehenge-like arrangement of seven stones with a horrifying eye in the center. Those who visit the field have passed beyond compulsion into the realm of obsession. Based on the chilling short story from the recent Stephen King collection, *Just After Sunset*.

THE HOUND'S SOUNDS



This year is shaping up to be a horror-filled one for the Arizona-based band Calabrese, or The Young American Mystic Cult of Horrors. First appearing in writer/director Brian Pulido's film titled *The Graves*, which debuted in theaters this past January as part of *After Dark Horrorfest 4: 8 Films To Die For*, where they can be seen performing on stage. Then there is the anticipated release of their third album *Calabrese III: They Call Us Death*, a title the band allowed their fans to partake in naming via a contest held late last year. The album was released on March 20, 2010, and can also be ordered on their Web site, calabreserock.com, where you can also score exclusive signed, limited edition postcards with your order, or you can place an order with Interpunk.com to receive a limited edition, one-time-only, patch and button Calabrese combo! If you are a fan of their previous albums, *13 Halloweens* and *The Traveling Vampire Show*, you will not be let down by this new offering as the band has truly found their sound, infusing a bit more energy, speed and attitude into this latest release. Stand out tracks from the album include "Black Anathema," "Deep in the Red" and "Within the Abyss." Be sure to check out Calabrese's Web site for tour dates (which also included a stop at *HorrorHound Weekend* on March 27th).



PARAGON
VIDEO PRODUCTIONS

PARAGON
VIDEO PRODUCTIONS



PARAGON
VIDEO PRODUCTIONS

PARAGON
VIDEO PRODUCTIONS

Throughout the 1980s, while many video distributors came and went at the blink of an eye, there were some, such as Midnight Video, who were "out of Dodge" before the dust even settled upon their entrance. Because of this type of unpredictability, regional distributors were hesitant to hold much inventory from newly created companies, and would limit the stock they purchased from these newbies. There were numerous companies that seemed to spring up overnight, and Paragon is a perfect example.

maintain a solid stance in the market.

Paragon lacked distribution in many markets and mainly focused on heavy traffic areas when promoting their catalog. But as we already know, this did little, if anything, to help stimulate the abundance of orders needed to assure this company's lasting life in this newly developed medium. With its relatively low production count, we never saw Paragon really export to any other countries like Media, Vestron and others had. One push, later in the company's



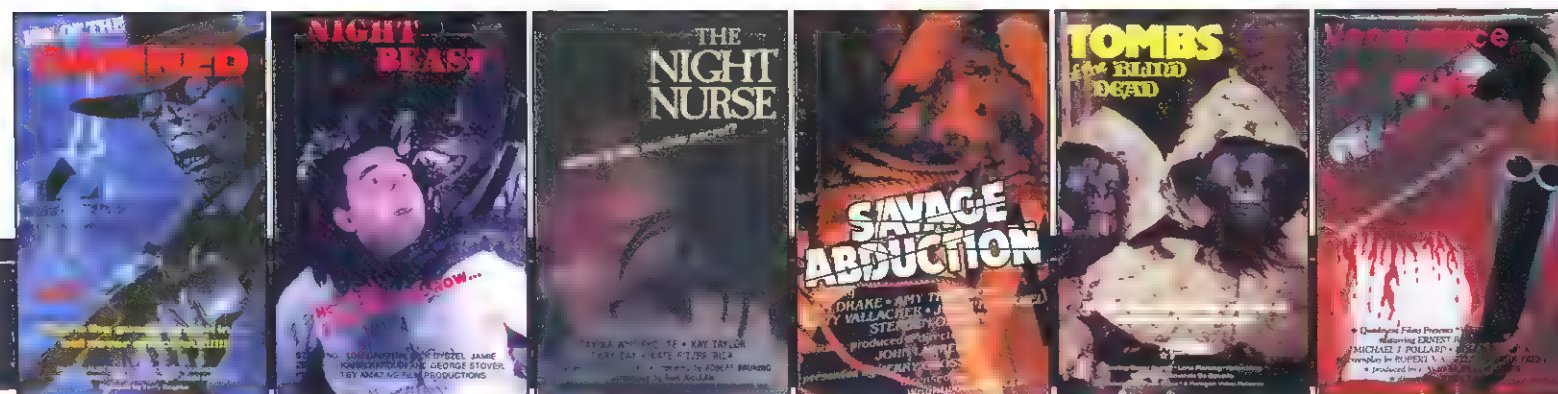
However, Paragon was eventually able to gain the confidence of distributors, but only to disappear shortly after. As the VHS Boom began to increase momentum, tiny sprockets in the machine that was Paragon started to loosen, and gradually the workhouse collapsed.

History

Paragon Video Productions entered the video market in the summer of 1981. Based out of Las Vegas, Nevada, they came into the picture with high ambitions and a decent catalog of licenses all ready for the printing press. Some of the titles they had acquired were newly released films that were making their debut on home video. One classic that Paragon first released was Lucio Fulci's *City of the Living Dead*, under its American theatrical guise of *The Gates of Hell*. Paragon shot this flick out in beautiful Big Box fashion (and later released it in slipcase form, but more on that later) which eventually took up residence in a rather large number of video store shelves across the continent. As all of us VideoHounds know: the bigger the box the better! The product managers at Paragon obviously proved they had their hand on the pulse of great cinema, and with demand in VHS at that point in time, they were able to deliver quality titles and

life-cycle, allowed the licensed films to reach the Canadian market under a new company name, utilizing solely the same films Paragon already had in their catalog - this company was MVC Distributing. There is little to know about this company aside from the fact they distributed Paragon's titles. The promo sheets supplied to video stores were the same as Paragon, and sometimes you would even see the a MVC logo sticker over top of Paragon's logo on the flyer. So one would naturally come to the conclusion that they were the same company, but that may be one of the many secrets that will remain unknown from the VHS Boom.

Some distributors would change artwork on their VHS boxes for different markets due to complaints and the demand for cleaner covers. Paragon gave some of their titles more than a few facelifts, although they were not revised in an effort to improve the appearance of the film, but more so to reintroduce the film to the market in hopes of gaining more sales and rentals. With some companies of the '80s, the Big Box was the premiere rendering to the stores, followed later by the slipcase, but Paragon often released them both around the same time. For some bigger titles, the cover remained the same on both releases, but for a few such as *Psycho from Texas* and *Night Beast*, they changed up the art com-





pletely in hopes of drawing a little more attention and increase the rentability of the film. Sometimes it worked, while other times the art changed for the worse and the movie fell right into the bargain bin.

Paragon's tenure was very short lived, and towards the end, the Big Box was almost completely faded out and the more affordable to produce slipcase was adopted as a mainstay of production. Films such as

bought up the various goodies, many of which have been treated to remastered special editions, like *Just Before Dawn*. It was like a breath of fresh air to fans of the film to finally see its imagery in remastered form verses the poor quality of the VHS. In some parts of the Paragon original, the picture's so dark that it appears to be nighttime when the sun is supposed to be blaring. But there are still some Paragon titles in need of a good detailed DVD release, such as *Savage Weekend*. Even though that film has hit DVD, it is a bare bones, bargain-bin release that doesn't do it justice. But as long as we still have the original Paragon VHS to sustain us, all will be well until the digital upgrade finally occurs!

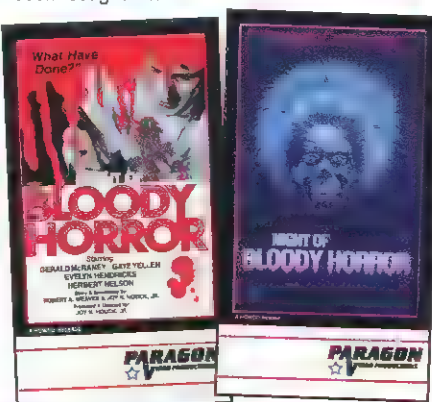
Promotions

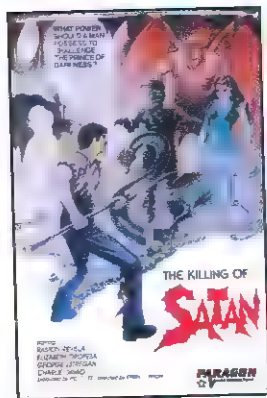
As we have seen with other distributors of the day, posters and promo items were almost as important as the films themselves upon their release. Paragon stuck to posters as their choice promotional method, only a handful of action films on the label were given anything beyond that. But numerous horror titles were treated to smaller size posters announcing their impending release. Films like *Tombs of the Blind Dead* and *Blood on Satan's Claw* were issued posters displaying their VHS cover art. Almost all of the releases from Paragon had info sheets. Although not considered much of a collectible at the time, these documents presented the store owners with an advertisement of a potential rental and an idea of a cost-per-unit. These info sheets have been sought after

Savage Weekend and *Blood on Satan's Claw* never saw Big Box form – two films which I believe would have benefited from the larger box art, while other films such as *Boarding House* (a film that barely deserves a release – period) were produced in both sizes. There was even some repetition of slipcase releases, certain films were rereleased with different artwork within the same year of its debut. The most interesting case of that would be the film *Night of Bloody Horror*. This film's first release from Paragon had a tiny image with huge text advertising the title. This film was on the shelves with that art for a whopping five months before Paragon reissued it with its foreign release art, that of the Doc Brown-looking skeleton cover. Due to this simple change, video stores began to have better success renting the title. The cover sold the VHS in most situations – plain and simple. Distributors with this ideology tended to last a bit longer in the Video Boom than others. For Paragon, it was a different story. Paragon came into the game in 1981 and departed in 1985, only four years in the business ... but they released a great whirlwind of films – a lot of which many horror friends hold dear to their hearts to this day.

Much of the Paragon catalog was broken apart as licenses lapsed and were purchased by other distributors, and nearly all titles have since been transferred to DVD format. Companies such as Media Blasters, Blue Underground and Troma

lectors alike who enjoy researching the bygone days of video and are curious of the details and the extent to which the distributor would go in order to market the film to the masses. Plus it's always interesting to see how much a VHS cost upon its original arrival to the home video market.





Collectability

In recent years Paragon has become a collectible name in the vein of Unicorn Video. The "want list" of most VHS collectors are heavy on Paragon titles; however, unlike Unicorn, the going-rate for Paragon has not reached the point where a purchase is going to break your bank. In fact, most titles in the Paragon family can be easily found and do not demand a high price tag, although some are becoming more scarce as the recent demand increases. Titles such as *Blood on Satan's Claw* and *Dracula's Last Rites* were not heavy hitters for Paragon originally, and thus their distribution numbers were quite low. So low that in some instances they were

given away to store owners as bonus videos to help Paragon clear out its inventory. And many store owners opted to sell the free video instead of renting it,

in order to get instant funds rather than letting the title collect dust on their valuable shelf space.

Typically, the most collectable VHS are in the Big Box packaging, and that pretty much holds true for the Paragon titles as well. A lot of the small boxes, as previously mentioned, are rather easy to find, and often are in fairly good shape. Big Boxes for Paragon, on the other hand, are hit or miss. A lot of the ones you see on eBay have issues ... sometimes BIG issues, with the box in particular, making them almost useless to buy. Because of larger size, not to mention the lax attempts by the distributor and/or video stores to preserve them, most of these Big Boxes look as if they took part in a demolition derby. But if one is persistent and sticks to the hunt, there are still gold mines out there with some excellent shaped Big Boxes waiting to be discovered, and hopefully a few Paragon rarities, too! 🐾



PARAGON VIDEO PRODUCTIONS HORROR BODY COUNT:

- | | | | |
|---|--|--------------------------------------|--|
| 1. A Name for Evil | 14. Deadline | 27. Image of Death | 44. Night of Bloody Horror (poster art) |
| 2. Alien Contamination
(aka: Contamination) | 15. Deadline (Big Box) | 28. Inn of the Damned | 45. Night of the Strangler |
| 3. Beast in the Cellar, The | 16. Deadly Strangers | 29. Inn of the Damned (Big Box) | 46. Northville Cemetery
Massacre, The |
| 4. Blood on Satan's Claw | 17. Death Train | 30. Jaws of Death | 47. Plunge into Darkness |
| 5. Boarding House | 18. Delirium | 31. Just Before Dawn | 48. Project: Kill |
| 6. Boarding House (Big Box) | 19. Doctor Butcher M.D.
(aka: Zombi Holocaust) | 32. Killing Kind, The | 49. Psycho From Texas |
| 7. Body Shop
(aka: Doctor Gore) | 20. Dr. Heckyl and Mr. Hype | 33. Killing of Satan, The | 50. Psycho From Texas (Big Box) |
| 8. Brain Machine | 21. Dracula's Last Rites
(aka: Last Rites) | 34. Mill of the Stone Women | 51. Savage Abduction |
| 9. Craze (Big Box) | 22. Five Bloody Graves | 35. Mongrel | 52. Savage Abduction (Big Box) |
| 10. Crucible of Horror | 23. Funeral Home | 36. Mongrel (Big Box) | 53. Savage Weekend |
| 11. Daddy's Deadly Darling
(aka: Pigs) | 24. Funeral Home (Big Box) | 37. Navy vs. the Night Monsters, The | 54. Silent Night, Bloody Night |
| 12. Daddy's Deadly Darling
(aka: Pigs) (Big Box) | 25. Gates of Hell, The (aka: City of the
Living Dead) | 38. New Year's Evil | 55. Tombs of the Blind Dead (Big Box) |
| 13. Day It Came to Earth, The | 26. Gates of Hell, The (aka: City of the
Living Dead) (Big Box) | 39. Nightbeast | 56. Vengeance is Mine (Big Box) |
| | | 40. Nightbeast (Big Box) | 57. Witching, The (aka: Necromancy) |
| | | 41. Night Nurse | |
| | | 42. Night Nurse (Big Box) | |
| | | 43. Night of Bloody Horror | |

HORRORHOUND

THE ULTIMATE BLU-RAY BUYER'S GUIDE!
FEATURING DOZENS OF REVIEWS, SHOPPING TIPS AND PREVIEWS!

By Nathan Hammon

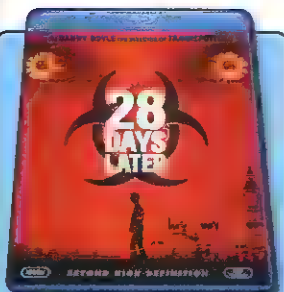
Blu-ray Disc
HELLRAISER

There is a certain thrill one gets when they finally acquire that new toy they have been anticipating. Whether it be that new video game system, computer program, I-phone, etc. And the excitement is two-fold when we plunge into a brand new media format, changing the way we see, hear, and/or feel our entertainment! The home video market is still young, approximately 30-years-old, and so far there have only been a few media types to permeate its marketplace: VHS, Beta, Laserdisc, DVD, and now Blu-ray! Sure, most people are already marking BD as a brief evolutionary-step towards digital downloads (which, honestly, are already available to high-tech homeowners), but there is something exciting about studio (whether big-budget or indie) released products. Unwrapping that plastic, popping out that laser-printed, professionally finished disc with beautiful menus and amazing special features – something sure to be lost with the next step in home viewing (at least at first). Blu-ray has quickly become an accepted medium by the public partially because of the government's regulation of the nation-wide conversion to digital television. Most families have now upgraded their home theaters with new widescreen HD-TVs (and most retailers have lowered the price tags on these products over the past couple years, which didn't hurt either). Also, with Playstation 3 (a highly popular video game system) hosting BD players in every machine, it helped audiences acquire the new media, regardless of want. And who wouldn't want to take advantage of their new HD-TVs and PS3-branded BD players?

One of the major issues the *HorrorHound* staff ran into when making the leap into Blu-ray was trying to mediate between purchasing the new higher priced BDs

versus the already-established (and price-friendly) DVD. With the medias being so similar, what criteria is required to justify the price point? Most consumers may not have realized this, but there is no organization in charge of quality control or standards in the high-def market, issuing stamps of approval to companies who are achieving the high-quality products that one would expect with Blu-ray. However, there should be because leaving each studio in charge of their own quality control hasn't been ideal. Considering the price point of a Blu-ray disc is generally \$10-20 more than its DVD counterpart, it is not right for consumers to have to wonder if their additional "Hamilton" will actually buy them a superior product. There are several factors that come into play when grading a Blu-ray purchase. Has the picture been remastered, what type of audio quality is featured on the disc, and are we getting jipped on special features? (Some films are actually missing bonus materials which were already-available on their previously-released DVD counterpart.) This sums up the bulk of the issues that revolve around this new video format. How do you know what to buy when studios aren't working together to assure their products are top notch? That's why we decided to write this article. After viewing hundreds of high-def discs, the *HH* staff have fully realized the traps in the process of building your BD collection. By taking those lessons and turning them into an article, we hope to assist new converts into safely building their own collection – taking that jump into the world of high definition! To start, here are some warnings:

The first issue is picture quality. With no true controlled standards in the home video marketplace, studios may not always deliver the best in HD products. Many



While *28 Days Later* is a modern film and should play off this exciting digital medium more so than other titles, it should be noted that it was originally shot mostly via a Canon DV camcorder in order to give the film more edge and realism. Regardless, the picture is an obvious improvement over its DVD counterpart.

Picture/Sound: ★★★★★
Bonus Features: ★★★★★



The problems with *30 Days of Night* on BD are minor. Picture-wise, the film is nearly perfect, aside from some noticeable grain in (of all things) lighter-lit sequences. Contentwise, we could have benefited from some new bonus features. A graphic novel-to-film comparison gallery is the only new extra worth noting.

Picture/Sound: ★★★★★
Bonus Features: ★★★★★



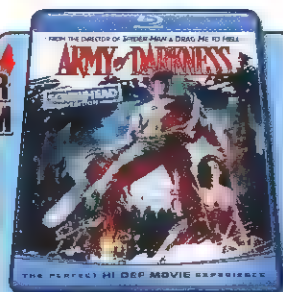
Not a title I would use to show off my HD-TV and Blu-ray player to friends, the *American Psycho* BD is still an upgrade worth making for fans of the film based on picture and sound alone. It misses some of the extras featured in the "Killer Collector's Edition" from 2005 (including the "From Book to Screen" featurette).

Picture/Sound: ★★★★★
Bonus Features: ★★★★★



What can be said about *An American Werewolf in London* that hasn't been printed in the pages of *HorrorHound*? The picture and sound quality is great for a 29-year-old film and the bonus features are amazing (including the massive documentary *Beware the Moon*). If only John Landis recorded a commentary. ...

Picture/Sound: ★★★★★
Bonus Features: ★★★★★



Universal released the "AOD" "Screwhead Edition" which, sadly, had too much "screw" and not enough quality. The picture has room for improvement (especially for a BD upgrade) and the extras are nearly stripped, aside from an alternate ending and FX featurette. A shame for a film with so many extra-options.

Picture/Sound: ★★★★★
Bonus Features: ★★★★★

discs currently on the market appear to be "upscaled" transfers of previously-released DVDs. Titles such as *Edward Scissorhands*, *The Crazies* or *Gremlins*, when compared to their DVD counterparts, feature the same scratches, blemishes, color issues and quality. However, these BDs never boasted "all new HD transfers," and that should be considered. Most times, studios are aware of the word "quality" and when they issue a quality disc, they promote it as such. When you read "digitally remastered," it means just that – a previous transfer of a film, ran through a digital mixer to alleviate pings and scratches and help push the picture quality to a higher def format. Everyone claims 1080p, however, you should look for wordage like "all-new digital transfer" or "from original film elements" – especially on those older films. Studios may also use sell-lines like "Unparalleled picture quality." Point being, when studios have nothing to boast about – you will notice the omission of these selling points on the cover.

Two of the most frustrating aspects of Blu-ray's supposed perks consist of the BD Live extras and the digital copy of the film. Focusing on the BD Live aspect, some studios will forfeit bonus features for this online-exclusive content. Showtime's *Dexter* was one of the first this writer recognized as having a loss in extras due to this technology. The DVD counterpart of *Dexter* Season 2 (example) contained extra episodes of other Showtime series (a great ploy to get new audiences to pick up impending DVD sets). The BD-version of *Dex*, however, included

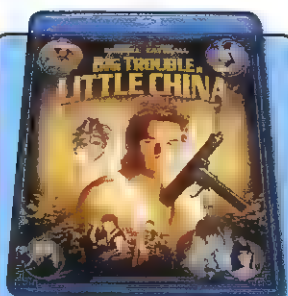
these episode extras as a BD-Live ONLY feature. Meaning? You had to have online access with your BD player to view said extras. While the future of home viewing will revolve highly on Internet capabilities, the fact that *Dexter's* DVD counterpart contained this material was the cause of this sore spot. Some BD-Live features revolve around online chats with the filmmakers. Novel in theory, one has to wonder what good these extras will do even a year after the BD release.

The addition of the digital copy likewise implies to consumers that they will have a digital copy of the film to host on your laptop or PSP whenever you want. The truth is – most of these digital copies are limited in downloads (thanks to an attached coupon code). Most of these digital copies expire after a year, limiting the user the ability to resell the item (or used BD customers the ability to capitalize on the download after the expiration date). Once downloaded, the user can maintain the copy on their computer (which is a hefty file in size). When you've reached your download limit or expiration date, you may as well throw the CD away (which begs the question - why don't studios just include a DVD of the film? Most tech-savvy film fanatics already boast the ability to digitally download DVDs onto their media anyway). Luckily, many studios are becoming wise to this issue, and are including DVD copies with their BDs (*Where the Wild Things Are* is a prime example of this). And for the rest of the titles? We hope this selection of capsule reviews assists in building your collection:



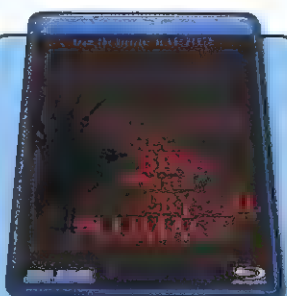
Warner Bros. has a nice track record for releasing respectable, quality BDs, and *Beetlejuice* is an example of a striking release. For such a popular film though, why are the ONLY bonus features three random episodes of the fun animated TV series? The BD edition does include a sampler CD of the film's soundtrack.

Picture/Sound: ★★★★★
Bonus Features: ★★



After viewing this BD, I found myself singing John Carpenter's attempted-rock hit "Big Trouble ... in Little, China!" What fun! Boasting amazing colors (the neon lights just jump off the screen), this is a fine upgrade for anyone already owning the OOP 2001 two-disc "SE" or (shutter) the lackluster single-disc from 2002.

Picture/Sound: ★★★★★
Bonus Features: ★★★★★



A slightly better upgrade than one might expect for this Argento "classic," *The Bird with the Crystal Plumage* features a fair amount of grain, but colors are vibrant and – simply put – this film will never look better. It includes all of the bonus features found on its sister-DVD release, including commentary, interviews and trailers!

Picture/Sound: ★★★★★
Bonus Features: ★★★★★



A virtual copycat of the DVD version of the same title, *Black Christmas* premieres on BD with the exact quality of sound and picture one would expect for a 36-year-old film with no major transfer upgrades from an oddball distribution company (Critical Mass). Recommended for anyone who doesn't already own the film!

Picture/Sound: ★★
Bonus Features: ★★★★★



With every disappointing "classic film" BD release, there seems to be an equally impressive disc. Anchor Bay delivers the latter with their "SE" of Stephen King's *Children of the Corn*. Includes exclusive content, such as featurettes on the production of the film and an all-new interview with star Linda Hamilton!

Picture/Sound: ★★★★★
Bonus Features: ★★★★★

Building Your Collection on the Cheap:

If you consistently hunt, you can often discover some amazing deals at such store outlets as Target, Best Buy, Meijers, Wal-Mart and Fry's. Weekly sales (many of which can be viewed online thanks to the store's Web site) can reveal the routine \$10 to \$15 BD discounts - two-pack deals (making some discs as low as \$8 a pop), and those once-in-a-lifetime deals, depending on the day of year (November's Black Friday is notoriously the best). For example: Meijers stores in the Midwest hosted a \$10-off anything above \$15 sale just weeks before this issue began production. Sam's Club and Costco stores are also great sources for discount prices and two-packs. Wal-Mart is possibly the most annoying retailer when it comes to sale inventory. *Near Dark* (for instance) was advertised at one time for a mere \$10, but most stores didn't stock the item in a timely manner, forcing many customers to pick up the title at a competing retailer for upwards of \$22.

Online shopping can also result in great prices. Amazon.com frequently host daily deals and weekly sales - as does DeepDiscountDVD.com. Both sites offer free shipping (with purchase of \$25 or more in Amazon's case). And when you find a great sale pairing, you can definitely score some steals utilizing these sites.

Possibly the best resources on the Internet are deal-boasting forums and research sites - especially dvdpricesearch.com which will give you price breakdowns on competing retailers. Forums on DVDTalk.com, Blu-ray.com and

Highdefdigest.com will report (thanks to other hard-working deal-finders) extraordinary sales and online coupons. A message board this writer abuses regularly revealed an outstanding stackable coupon sale on WBSshop.com (an amazing Web site for discounts). The deal included a buy one-get one free, \$5 off, free shipping and 35 percent off the entire order coupons - resulting in a seven Blu-ray movie purchase with only a \$50 total - just over \$7 a pop! The trick is routinely scouting these sites. Sometimes you can go weeks without a great deal coming up that appeals to you. If you are like most of us 'hounds, you are just itching to add to your collection, but try to be smart - hold out - and pick up a great deal as it comes to you.

Another way to build-on-a-budget? The dreaded word: "used" ... Playbacks, Blockbuster, FYE, eBay and other local used disc stores or pawn shops are great resources for surprise finds. Even Amazon.com has a used BD option. The Blu-ray disc is built to resist scratching more so than DVD, so used BDs aren't as scary to purchase as it would seem. You can sometimes pick up newer \$25 titles for \$15. Take a "win" where you can!

Hopefully this guide will help you bulk up your BD collection, while saving a few bucks. Remember to frequent the Web sites mentioned above, read plenty of message boards, check out the weekly ads at your local store (first-week BD sales are generally going to save you \$5 on average - but waiting can sometimes save you even more). ... Follow these tips and you should do just fine!



The Blu-ray of *Child's Play* offers mild improvement over its DVD counterpart. Boasting the same supplements as the Anniversary Edition DVD from 2008, this is a fine example of "buy it if you're a fan," or if you failed to pick up the previous version of the title. Currently, the only of the five films in the series available on BD

Picture/Sound:
Bonus Features:



This disc comes with tons of featurettes, retrospectives and Q&As with the people who knew *Fulci* and worked on the film. A double-sided poster, six postcards and a newly commissioned booklet, *Fulci of the Living Dead*, written by Calum Waddell, is also packed into this gem! (Learn more about *City of the Living Dead* on page 37.)

Picture/Sound:
Bonus Features:



When we received Blue Underground's *The Crazies*, I wanted to be blown away by this BD. ... Sadly, it turned out to be a bit of a disappointment. Boasting a slightly-cleaned up transfer of the already-available DVD and no additional extras, one has to wonder if its release was only meant to capitalize on the recent remake.

Picture/Sound:
Bonus Features:



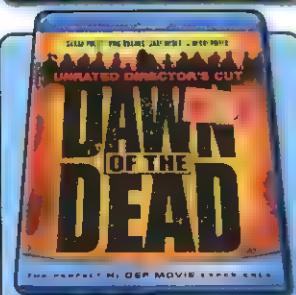
Somehow, *Cujo* comes off as a solid BD title of a somewhat-classic film. Dee Wallace stars in this Stephen King-created feature film about a rabid St. Bernard and a mother/son trapped in a broken-down car, in dire need of help. A commentary track and a massive 43-minute documentary make up the notable extras

Picture/Sound:
Bonus Features:



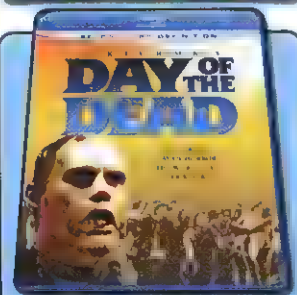
When reviewing *Dawn of the Dead* (on any format), you can't help but compare it to Anchor Bay's amazing "Ultimate Edition" released back in 2004. Fantastic picture, sound and extras - "*Dawn*" lacks the documentaries and alternate versions of the film found on the four-disc set. Upgrade for picture/sound only!

Picture/Sound:
Bonus Features:



The argument over running vs. stumbling zombies seems moot anymore - especially when running zombies look so damned good in high-def! Aside from a running commentary, this disc includes a multitude of bonus materials via a special U-Control feature, utilizing picture-in-picture interactivity that only Blu-ray can provide!

Picture/Sound:
Bonus Features:



The murkiness and yellowish-brown hues utilized throughout *Day of the Dead* never looked so vibrant! Not only does this disc boast great picture and sound, but it also does a fine job porting over the bonus features from Anchor Bay's amazing Divimax series DVD - including two commentary tracks and retrospectives!

Picture/Sound:
Bonus Features:



Putting aside the quality of the film, this is one packed BD! Boasting a great-looking picture and amazing sound, as well as a ton of bonus features, but what makes this disc a best buy is the fact that it also includes the BD release of the 1956 original *The Day the Earth Stood Still*. Not a bad purchase, considering!

Picture/Sound:
Bonus Features:



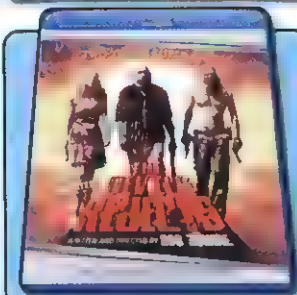
Boy, did I want to love Blue Underground's *Dead & Buried* Blu-ray. ... One of my favorite horror titles on high-def? What could go wrong? Sadly, this disc appears to be a mildly-cleaned up port of the seven-year-old DVD. With no new bonus features to be found, I would rate the disc a 10 percent upgrade from the former DVD.

Picture/Sound:
Bonus Features:



Blu-ray discs showcase their strengths and weaknesses when it comes to darkly-lit films. *The Descent* is a prime example of how this tech's capabilities work - in spades. One of Lionsgate's best BD issues, this title also includes a ton of bonus features, porting over everything that made the DVD so exciting!

Picture/Sound:
Bonus Features:



While this disc hosts spectacular picture and sound, Lionsgate's *The Devil's Rejects* BD somehow loses the majority of its DVD-counterpart's bonus features. What's missing: makeup tests, blooper reel, Captain Spaulding Christmas commercial, music videos, Matthew McGrory tribute and the extensive making-of featurette

Picture/Sound:
Bonus Features:



When comparing the DVD of *Drag Me to Hell* to its BD counterpart, I expected no real difference. Boy, was I wrong. Pixelation and grain are non-existent in the HD form of Raimi's recent horror landmark. Sadly, only 35 minutes of "Production Video Diaries" and an unrated version of the film make up the bonus features.

Picture/Sound:
Bonus Features:

28 Weeks Later

Picture/Sound:
Bonus Features:

Audition

Picture/Sound:
Bonus Features:

Behind the Mask

Picture/Sound:
Bonus Features:

Book of Blood

Picture/Sound:
Bonus Features:

Cabin Fever

Picture/Sound:
Bonus Features:

Carrie

Picture/Sound:
Bonus Features:

Creepshow

Picture/Sound:
Bonus Features:

Dead Snow

Picture/Sound:
Bonus Features:

Death Proof

Picture/Sound:
Bonus Features:

The Deep

Picture/Sound:
Bonus Features:

Dexter: Season 1

Picture/Sound:
Bonus Features:

Evil Dead 2

Picture/Sound:
Bonus Features:

Final Destination

Picture/Sound:
Bonus Features:

Friday the 13th: Part 2

Picture/Sound:
Bonus Features:

Friday the 13th (remake)

Picture/Sound:
Bonus Features:

Hellboy

Picture/Sound:
Bonus Features:

Hostel

Picture/Sound:
Bonus Features:

Hostel II

Picture/Sound:
Bonus Features:

Interview with the Vampire

Picture/Sound:
Bonus Features:

Let the Right One In

Picture/Sound:
Bonus Features:

The Lost Boys

Picture/Sound:
Bonus Features:



What a strange Blu-ray release! That's what I thought when I discovered Gorgon Video was returning to unleash the original *Faces of Death* onto BD! While it includes amazing extra features (going into the fake "real" footage), the sheer fact that this movie is based around supposed "found footage" contrasts the HD concept.

Picture/Sound:
 Bonus Features:



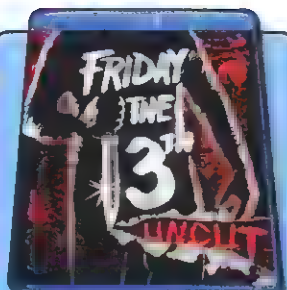
Buyer beware: Fans of 3-D home video - when picking up *Final Destination* 3-D be sure to look for that "3-D" wordage on the cover. Warner Bros. (for some reason) decided to release this one concurrently with a non-3-D BD. Pointless extras don't help either (including horrible alternate endings and scenes).

Picture/Sound:
 Bonus Features:



Cronenberg's *The Fly* on Blu-ray features some sharp blacks and grey-tones, but fails to highlight any quality in true colors. The disc makes up for the halfway decent transfer with some cool special features. Over two hours of bonus feature documentaries are included, as well as a director commentary and trivia track!

Picture/Sound:
 Bonus Features:



Considering the film's age, *Friday the 13th: Uncut* is one nice looking Blu-ray! Some grain and scratches aside, this is definitely the best way to view Mrs. Voorhee's famous exploits! Includes a commentary, HD featurettes (such as "New Tales from *Friday the 13th*") and a strange (and pointless) *Lost Tales* short.

Picture/Sound:
 Bonus Features:



The question everyone is asking. How is *Friday the 13th: Part 3's* 3-D? Not bad ... but not good either. Featuring two pairs of the vintage red/blue glasses - "ghosting" issues are abound. The quality of picture is nice, but contains a bit too much grain for my tastes. All bonus features are presented in HD, so that's something!

Picture/Sound:
 Bonus Features:



In a surprise twist, *From Hell* (which was purchased as part of a two-pack w/ *28 Days Later* for \$20 via Wal-Mart) has turned out to be the best looking horror Blu-ray this reviewer has seen - and considering the volume of movies reviewed in this article, that's saying a lot! It does lack a little in extras though (commentary and deleted scenes).

Picture/Sound:
 Bonus Features:



One of the most arguable BDs around - *Ghostbusters* was met with harsh criticism due to the amazing amount of grain found throughout the film. Regardless, it's still a big step ahead of its DVD counterpart. The disc also provides plenty of BD-exclusive interactivity with picture-in-picture mode flowing with interviews!

Picture/Sound:
 Bonus Features:



Godzilla smashes his way onto BD with an average transfer (not bad when you consider the age and origin). A commentary track and two featurettes are ported over from the DVD release of the film. The only sad part is that the Americanized *Godzilla* has been ignored with this release, and would have made it quite the set!

Picture/Sound:
 Bonus Features:



Essentially just a port of the DVD Warner Bros. issued back in 2007, The BD of *Gremlins* is quite the disappointment. Originally released as a Target exclusive, this was probably a quick issue just to profit on Christmas sales from new BD owners. Mostly a cheapie (under \$10), it's worth the upgrade only for *Gremlins* fanatics.

Picture/Sound:
 Bonus Features:



Unlike *Gremlins*, *Halloween* is a premier example of how a classic film can be remastered for high-def! Amazing colors and sound, the only issue is the lack of bonus features (a commentary and featurette are the notables). A super-edition is almost guaranteed at some point - hopefully with the shot-for-TV footage?

Picture/Sound:
 Bonus Features:

Foreign Disc Collecting:

While true digital hounds have been lapping up every major disc release from around the globe, the constant frustration from these foreign gems stems from the regional coding the discs adhere to. Fortunately with the advent of Blu-ray, many production companies have delivered BDs with all-region capabilities, or at least on some level. Many great discs (such as the UK port of John Carpenter's *The Thing*) contain bonus features not found on US discs. Buyers eager to pick up foreign titles may want to do research before the purchase though, as some discs have been reported to not play on Playstation 3s (the most common BD player). So "buyer beware" on any Japanese, German, UK or other foreign purchases.

Check forums on sites such as DVDTalk.com to discover whether certain discs will play on all players - but also don't be surprised to find that some of those releases you've been waiting for are already available on Blu-ray ... just not in America:

Suspiria, *The Fog*, *Lesbian Vampire Killers*, *Doghouse*, *Switchblade Romance*, *The Hills Have Eyes* (remake), *One Missed Call* (original), *Night of the Living Dead*, *The Company of Wolves* and *Black Sheep* are all available in the UK. The 1980's *King Kong* is available in France, *The Crow* and *The Wicker Man* are avail-

able in Japan, while *Bride of Chucky/Seed of Chucky* and *Phantom of the Paradise* are available in France - not to mention *Rec.* (in Spain), the *Scream* trilogy, *Jeepers Creepers* and *John Carpenter's Vampires* (Germany).

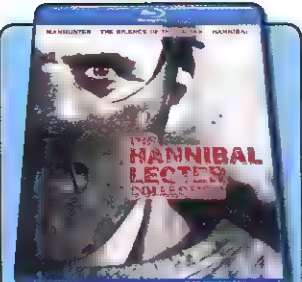
When *HorrorHound* first launched, one of the articles we were most excited about was 10 Reasons to Own an All-Region DVD Player. We feel that this "sidebar" reveals more than 10 reasons to search outside of America for quality films on BD; however, we have not reviewed a number of these films and do not guarantee quality for any of them. One recommendation the *HorrorHound* staff can back up is the UK release of *Let the Right One In* on BD. This disc features correct subtitles (the film was initially released in America via Magnet Releasing with inaccurate (dumbed down) subtitles) and a killer bonus feature: a commentary track with novelist and screenplay writer John Ajvide Lindqvist and director Tomas Alfredson. This is an extremely insightful commentary that is missing from the US counterpart (and in English no less) that reveals so many secrets and hidden gems throughout the movie, such as overlooked visuals and backstory. Fans of this movie should not pass up on a chance to own this Blu-ray!





When I viewed Rob Zombie's *Halloween* on BD I expected to dislike the quality (picture/sound - not story). To my surprise, I found an above-average release with solid blacks and vibrant colors. The two-disc set includes an amazing volume of extras, but somehow forgets the theatrical cut of the film (for shame)!

Picture/Sound:
Bonus Features:



In an effort to tackle three films in one swipe, the Hannibal Lecter Collection features the original *Manhunter*, *The Silence of the Lambs* and *Hannibal*. Video quality on all three films is an average/solid effort with a bit more praise to be delivered in the audio category thanks to decent lossless soundtracks on "*Silence*" and "*Hannibal*."

Picture/Sound:
Bonus Features:



Richard Stanley's *Hardware* has been one of the most requested titles unavailable on home video for nearly 20 years. It finally saw release on BD and DVD (at the same time), so comparing the two is almost unfair. The BD is a solid effort with a decent number of features and should be the only way to purchase this film!

Picture/Sound:
Bonus Features:



For the first year I owned my Blu-ray, *Hellboy II* was my "example" disc to show off the capabilities of my high-def television and BD player. Not only is it a solid film installment, but it features some of the best picture and sound available on this format. Includes a separate disc of nothing but bonus features. A solid buy!

Picture/Sound:
Bonus Features:



Yet another decent BD release from Anchor Bay, Clive Barker's *Hellraiser* never looked so good. Although it does boast a decent amount of grain, this is a solid upgrade compared to past DVD efforts. It includes the same features as the 20th Anniversary Edition from a couple years back. Also available in a box set!

Picture/Sound:
Bonus Features:



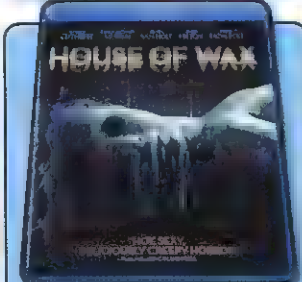
One of the best monster movies of the past 10 years comes at you with a pristine quality in picture and sound (amazing sound). In fact, the picture is so great, it actually shows the flaws in our CGI creature (especially near the end). With the same features as the two-disc "SE," this is a great disc for fans of asian horror or monsters!

Picture/Sound:
Bonus Features:



The first (and maybe only) complaint to come out of Lionsgate's *House of 1000 Corpses* BD release was the omission of the award-worthy DVD menus from the prior release. No more are we greeted with a fun and friendly Sid Haig spouting iconic lines such as "Well, shit the bed!" ... Unfortunate.

Picture/Sound:
Bonus Features:



House of Wax may have been one of the most unwanted remakes of its time - possibly only because of Paris Hilton's involvement. ... Regardless, this is a solid BD effort in regard to video quality; however, not so much when it comes to extras. Pretty much a direct port of the DVD. A Netflix recommendation - for sure!

Picture/Sound:
Bonus Features:



Most BD players include a special feature called "upscaling" ... this is a process in which the player takes normal DVDs and pushes them to look slightly better than a DVD player could process the media. *Ichi the Killer* on BD is a prime example of an upscaled transfer. Nothing special for eager Milke fans. ...

Picture/Sound:
Bonus Features:



Easily the best quality BD of all of Blue Underground's titles, *The Living Dead at Manchester Morgue* is a wonderful transfer of an otherwise unknown film for American audiences. Plenty of interviews from the people who made this film possible are included, as well as trailers, TV/Radio spots and poster galleries

Picture/Sound:
Bonus Features:



The Mist has become one of those "it" films of the modern era. Stylish and impactful - it's considered one of the best films of the past ten years, and rightfully so. The BD is a fine representation of this, as it includes some great visuals with minimal noise. It includes both color and black and white versions of the film and tons of extras.

Picture/Sound:
Bonus Features:



Despite its high praise, I found *The Monster Squad* on BD to be less than perfect, at least in terms of picture quality. One of the most interesting notes comes from the bonus material, where the extensive documentary is presented in HD with new scenes added since the DVD and exclusive bonus deleted scenes! Score!

Picture/Sound:
Bonus Features:

- The Midnight Meat Train**
Picture/Sound:
Bonus Features:
- My Name is Bruce**
Picture/Sound:
Bonus Features:
- A Nightmare on Elm Street**
Picture/Sound:
Bonus Features:
- The Ninth Gate**
Picture/Sound:
Bonus Features:
- The Omen**
Picture/Sound:
Bonus Features:
- Paranormal Activity**
Picture/Sound:
Bonus Features:
- Pandorum**
Picture/Sound:
Bonus Features:
- Quarantine**
Picture/Sound:
Bonus Features:
- The Relic**
Picture/Sound:
Bonus Features:
- Resident Evil**
Picture/Sound:
Bonus Features:
- Shaun of the Dead**
Picture/Sound:
Bonus Features:
- The Signal**
Picture/Sound:
Bonus Features:
- Sleepy Hollow**
Picture/Sound:
Bonus Features:
- Stendhal Syndrome**
Picture/Sound:
Bonus Features:
- The Strangers**
Picture/Sound:
Bonus Features:
- Terminator**
Picture/Sound:
Bonus Features:
- Terminator 2**
Picture/Sound:
Bonus Features:
- Terminator Salvation**
Picture/Sound:
Bonus Features:
- Two Evil Eyes**
Picture/Sound:
Bonus Features:
- Van Helsing**
Picture/Sound:
Bonus Features:
- Vampyres**
Picture/Sound:
Bonus Features:

HD-DVD: RIP

When the new HD market was launched, two companies vied for position as the number one format - Blu-ray and HD-DVD. While HD-DVD seemed to have all the advantages (including the more poignant name and the backing of the porn industry), somehow Blu-ray managed to edge out the win (thanks to huge support from Sony's Playstation 3 - which housed a BD player in each system - and the backing of Disney). With HD-DVD going the way of BETA, we caught up with an advocator of the format, Wes Vance from Deadpit.com, to pick his brain and get some good info and tips for anyone still interested in this carcass of a product.

When asked why the major interest in the product, Wes exclaimed: "The coolest thing to me about HD-DVD is that any HD-DVD will work on any player, and there's a few foreign releases of stuff like *The Fog* that hasn't come to Blu-ray yet. Also a lot of the titles that came to Blu-ray like *Army of Darkness*, *The Thing*, and the *Dawn of the Dead* remake, etc., are the exact same releases, but with HD-DVD you can get them for next to nothing!" Which brings up a solid point. With HD gone, many stores who helped support the format (as well as many fans) started dumping the

product at staggering prices! Still-shrink-wrapped copies of *White Noise*, *Cat People*, *Seed of Chucky* and *Feast* were selling for as low as \$5 a pop! At press time - many of these same movies are averaging \$1 each on eBay! Not a bad alternative when considering the \$10-30 price tag on BDs (and most of the titles mentioned aren't even available on this format yet!)

Continuing our discussion on films worth picking up on HD-DVD, Wes adds, "My favorite release though ... is the HD-DVD steelbook of *Death Proof* which was supposed to come out six months before the Blu-ray, but due to the Weinstein's threatening the studio in Germany, they were forced to delay the release until December of '08, making it the last official HD-DVD release." Aside from exclusive movies, how do the bonus features shape up? "Folks claim that the HD-DVD of *The Thing* is superior to the Blu-ray." [It includes the 82-minute documentary, *Terror Takes Shape*.] "A lot of the ones with great supplemental material were also released in Blu-ray," Wes continues, "Warner Bros. releases usually. I think the *Death Proof* HD-DVD featured the same stuff the Blu-ray does." Regardless, fans of HD can pick up a cheap player and cheaper discs online by visiting sites such as eBay!



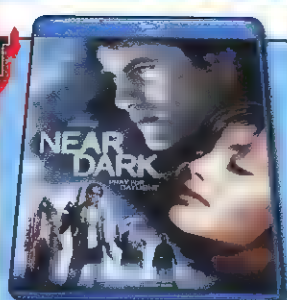
When Lionsgate announced a "SE" of *My Bloody Valentine* for Blu-ray, most everyone (including myself) expected a lackluster effort in terms of sound and picture. Luckily, I was wrong. This disc does a bang-up job at making this rarely-seen '80s slasher look amazing! Inserted "found" gore scenes look poor, however.

Picture/Sound: ★★★★★
Bonus Features: ★★★★★



Having seen *My Bloody Valentine* 3-D theatrically (in both 3-D and 2-D). I can honestly say - the movie holds up well regardless of what format you watch it in; however, it is possibly the best 3-D this reviewer has witnessed (for home video). One of the best modern horror films to own on high-def, if only for demo purposes.

Picture/Sound: ★★★★★
Bonus Features: ★★★★★



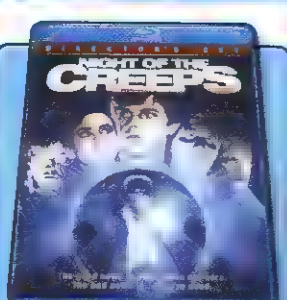
Reviews for Lionsgate's *Near Dark* on BD have been mixed, but this writer found the picture quality to be a definite upgrade from DVD (with stunning blacks and a sharp picture) and the reintroduction of Anchor Bay's past bonus material was highly appreciated. It can be found at Wal-Mart for as low as \$10 - a great buy!

Picture/Sound: ★★★★★
Bonus Features: ★★★★★



As far as picture and sound go - *The New York Ripper* may be Blue Underground's second best effort on Blu-ray - which is good news for Fulci fans! The only problem with this disc is the lack of quality in bonus features. An interview with Zora Kerova, as well as a short featurette on the locations of the film are included.

Picture/Sound: ★★★★★
Bonus Features: ★



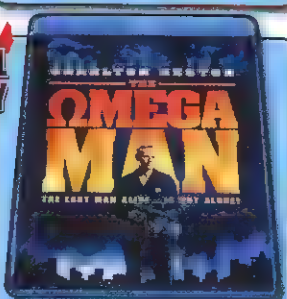
Aside from having a much better cover than its DVD counterpart, *Night of the Creeps* has one of the most pleasant video presentations of Lionsgate's recent '80s film issues. It includes the director's cut ending; however, I pose the question: at least for BD, would it have been THAT difficult to present both theatrical and uncut versions?

Picture/Sound: ★★★★★
Bonus Features: ★★★★★



Most anyone who owns *A Nightmare Before Christmas* will attest - this may very well be the best non-action movie to own on Blu-ray. It's packed with bonus features (everything you could ask for) and is just a must-own. Now if they can get the 3-D version of this title in stores, we would have the ultimate version of the disc!

Picture/Sound: ★★★★★
Bonus Features: ★★★★★



How can you not include Charlton Heston's *The Omega Man* when discussing Blu-rays? Well, I almost did. Warner's disc has very little to be proud of. It's an improvement over the previous DVD release, that's for sure, but has little else to offer. It regularly sells for around \$10, so pick it up only if you already don't own it.

Picture/Sound: ★★★★★
Bonus Features: ★



When I first purchased my Blu-ray player, *The Orphanage* was constantly recommended by my HD-friends who had already discovered the pros and cons of the technology. While they were mostly right (the picture and sound are among the best available on BD), I wish New Line included more content aside from some making-ofs

Picture/Sound: ★★★★★
Bonus Features: ★★★★★



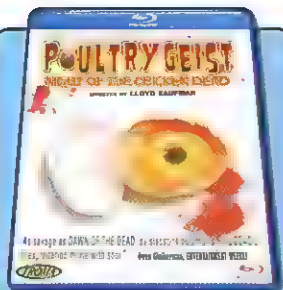
Just like *The Orphanage*, Guillermo Del Toro's *Pan's Labyrinth* is another fine example of Blu-ray at its best. The film was made for high-def, as it is essentially moving art! Commentaries, four featurettes, picture-in-picture features, notebook and storyboard peeks - most anything you could ask for is packed into this BD!

Picture/Sound: ★★★★★
Bonus Features: ★★★★★



Poltergeist shares some of the same hardships as *Beetlejuice*. A classic film with no real bonus features. This BD looks stunning - a must-own for fans of the film. Warner Bros. produced a special booklet that houses this BD with some great material and photos from the making-of the film. If only it was captured on video. ...

Picture/Sound: ★★★★★
Bonus Features: ★



When asked how Troma would explain (to their fans) how the uber low-budget *Poultrygeist* would stand next to studio HD projects, they replied "you'd be surprised." While the picture quality is quite surprising with rich colors and detail, the audio fails to deliver. They sure make up for it with extras though!

Picture/Sound: ★★★★★
Bonus Features: ★★★★★



I think there are just as many people who hate *Repo! The Genetic Opera* as purely love it. Regardless of where you stand, the BD of *Repo!* delivers amazing detail and, for a low-budget affair, some solid CGI effects that don't fall apart in high-def. With two commentary tracks and plenty of featurettes, this is a great BD.

Picture/Sound: ★★★★★
Bonus Features: ★★★★★



The Shining has a bit of grain noise and lacks originality (for anyone who already owned the recent "SE" DVD of the flick), but man - does this movie deserve to be seen in high-def. Even though it has room for improvement, I found *The Shining* to be a great example of a cheapie (only \$10 at Wal-Mart) that's worth every penny.

Picture/Sound: ★★★★★
Bonus Features: ★★★★★



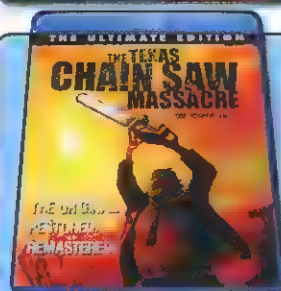
Another title that received low grades from reviewers for its muddy colors and lack of bonus features - this writer finds *Silent Hill* does boast a quality transfer with a crisp picture and lack of grain or pixilation, especially in the blacks. Virtually no bonus features would be the only reason to rightfully bash this release.

Picture/Sound: ★★★★★
Bonus Features: ★



I will admit - I am not a fan of *Sweeney Todd*, the film. I love the story. I love the characters and design. I love everything about this title except the finished product. But if I have to watch it, at least on BD it is truly stunning. On every level of review from picture and audio to extras, this presentation makes me want to care.

Picture/Sound: ★★★★★
Bonus Features: ★★★★★



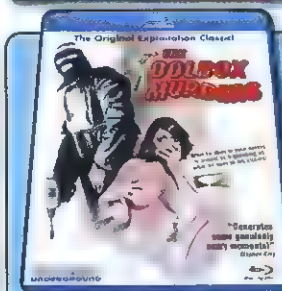
The Texas Chain Saw Massacre was my first Blu-ray experience. Reading signs at the gas station, catching every dent and scratch in the gang's van, I was shocked at the colors and detail this film from 1974 actually had. Grain aside, it was like watching the film for the first time! A great pick-up for classic horror fans!

Picture/Sound: ★★★★★
Bonus Features: ★★★★★



Did you know Richard Dysart was wearing a nose ring throughout John Carpenter's classic - *The Thing*? I sure didn't, until I watched it on Blu-ray. What amazing picture quality! Sadly, the only real extras are a Carpenter/Kurt Russell commentary and U-Control feature that allows pop-up sequences to appear through the film.

Picture/Sound: ★★★★★
Bonus Features: ★★★★★



The picture quality in Blue Underground's *The Toolbox Murders* impresses at first, and eventually declines into a somewhat standard effort. Still, this is a worthy edition to your Blu-ray collection, especially if you're a fan of '70s exploitation slashers. A commentary track and brief interview make up the extras.

Picture/Sound: ★★★★★
Bonus Features: ★★★★★



Trick 'r Treat is a must-own Blu-ray on every level. The film is perfect; the picture and sound quality are perfect. The special features are ... well, they are near perfect. They include a featurette on Halloween traditions, deleted scenes, commentary with director Michael Dougherty and more - plus BD Live exclusives.

Picture/Sound: ★★★★★
Bonus Features: ★★★★★



Twilight Zone is a tricky title to review on BD. The anthology features two horrid stories (which happen to look slightly horrible in HD), while also hosting two decent stories (which happen to look ... decent on HD), almost fitting. The real sad part of this release is the fact that the only bonus material is a trailer for the film. That's it!

Picture/Sound: ★★★★★
Bonus Features: ★



Wow - what a Blu-ray! *Young Frankenstein* actually doesn't feature the best picture of any disc in this article - nor sound. What it does include is a perfect presentation of overall content - amazing new featurettes on the film history, packaged with older content. It delivers hours of laughs, highly recommended!

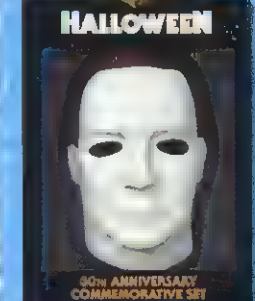
Picture/Sound: ★★★★★
Bonus Features: ★★★★★



Zombieland was made for Blue-ray. The opening sequence, Metallica blaring from the speakers, and glass and blood splattering across the screen ... it's a thing of beauty. A BD-exclusive picture-in-picture track, plenty of making-of featurettes, and commentary track (with Woody Harrelson and others) makes this a must-buy!

Picture/Sound: ★★★★★
Bonus Features: ★★★★★

Somehow, over the years, the art of visually stunning DVD box sets has diminished in trade for "steelbooks" and bonus collectibles (such as mini-busts, replicas and bobble heads). Luckily some studios still see the value in iconic packaging. Here are some examples of killer Blu-ray box sets that range from a *Hellraiser* lament configuration (includes the BD, DVD and *Hellraiser II* on DVD), *Halloween* Michael Myers' mini-mask replica (includes the BD and DVDs of *Halloween*, *Halloween 4*, *Halloween 5* and *H25*) and *Terminator* Endoskeleton skull replicas (with T2 or *Terminator Salvation* (UK exclusive) housed inside the bust).



ALSO KNOWN AS:

The Story of Alternate Titles ... Part 1

by Aaron Crowell - with Nathan Hanneman

The most intriguing facets of horror often come with revelations of interesting facts coupled with rare images we have yet to feast our eyes upon. Much like an onion, the genre can be peeled away – layer by layer – to reveal new and strange details we may be unaware of, or have simply overlooked. One example of exciting discoveries are the “also known as” film titles. A confusing aspect of cinema, many of these substitute epithets quietly exist while others have left a collectible testament to their complication (as archived in issue #20’s *Zombie* retrospective). For the purpose of this article, we decided to take a look back at some of the more interesting working and foreign titles that have both perplexed and amused fans, in hopes of shedding some light on the observative mysteries regarding varying poster art and alternate titles, and hopefully explain away some of the confusion. Upon pre-production (or post) many film projects don a provisional title. These monikers tend to be more to the point and less “sensational,” leading to a drastic name change implemented before the film’s completion or premiere. A working title can also disguise a secret film project from the ever watchful media eye, by use of a title that has nothing to do with the feature’s subject matter. In the foreign movie market titles are more or less literal translations from one language to another. Pseudonyms, or fake names, were commonly used throughout the ‘70s and ‘80s to aid in the theatrical relaunch or double dip of horror flicks hoping to cash in on both new and return revenue at local theaters. Here are some examples of these AKAs:

Black Christmas

Bob Clark’s holiday horror classic (regarded as the first modern slasher) was originally released in Canada in ‘74 under its original title: *Black Christmas*. The film became an instant hit and was picked up for theatrical distribution in America by Warner Bros. Only the studio felt that the name *Black Christmas* might confuse American moviegoers into believing it was geared for black audiences, since the “blaxploitation” genre was at the peak of its popularity during this era. For this reason alone, it was retitled *Silent Night, Evil Night*. The alternate title proved a miserable failure at the box office, and the film was then redistributed under its original *Black Christmas* title, along with a renewed PR push – a minor overhaul that proved successful at recapturing the picture’s previous hit status. New title sheets were rushed out to theaters, who had already displayed the “*Silent Night*” posters, with instructions to be taped over the alternate title, while new *Black Christmas* posters were being produced. The title, *Black Christmas*, was changed one last time for television broadcast under the alias *Stranger in the House*, but was deemed “too scary” for network television and was promptly pulled off the air.



The Crazies

In 1973, five months after George Romero’s film *The Crazies* premiered in New York City, on March 23rd, the film abruptly closed, as the Pittsburgh-produced feature underwent a severe name change for a relaunch. The new title, *Code Name: Trixie* was then rescheduled for a larger multi-city opening. Playing off the name of the biochemical weapon “Trixie,” which gets into the water supply of Evans City, forcing its inhabitants to go crazy, was a clever attempt at reintroducing the film to the public for a second time. It has been reported that Romero himself claimed he felt that the major reason *The Crazies* failed at the box office was due to poor distribution in the first place. An honest attempt at adequately marketing the film was made, which included releasing it under various titles around the country, *The Mad People* being another (taken from the original script). Sadly, it just never seemed to catch on. In the end, the title change did little to help or hurt the feature’s chances at box office gold. Incidentally, in Germany, *The Crazies* title was still used upon the film’s initial release. In 1986, Vista Home Video released the film onto videocassette for the first time since its original theatrical run under the title *The Crazies*; and the film has not gone under its alternate title, *Code Name: Trixie*, since.



The Burning

The *Burning* is a title that causes a bit of a conundrum for not one but two horror movies released only one year apart. In 1980, Joseph Ellison's *Don't Go in the House* (also known as *Pyromaniac* in France) was being filmed under the working title *The Burning*, after being dubbed down from *The Burning Man*. In fact, the film premiered under the title *The Burning* at the Mifed, the international film and multimedia market event in Milan. It was after this that the US distributor changed the name to *Don't Go in the House*, a title the distributor had always wanted to release a movie under. The following year Tony Maylam's *The Burning* was released (also known as *Carnage* in France). The movie was produced by then-new company Miramax Films, run by Harvey and Bob Weinstein. After its initial run, the film was renamed *Cropsy*, stickers were applied to the existing posters in an attempt to remarket the film. Originally scripted by Harvey Weinstein as *The*

Cropsy Maniac, the *Cropsy* title is based on a camp-fire tale heard around New Jersey and upstate New York summer camps that is still told to this very day. Posters can occasionally be found with the brightly colored *Cropsy* title sticker still affixed to them and have become quite rare and collectible on the secondary market.



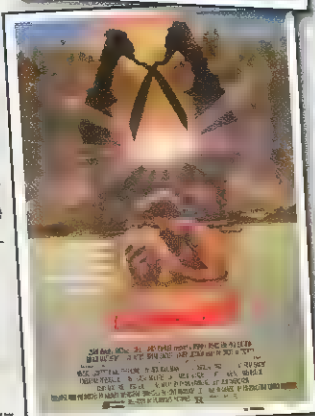
Eaten Alive

One of the more notorious title changes occurred to the 1977 Tobe Hooper film, most widely known as *Eaten Alive*. Hooper had left the project before filming finished, and the on-set problems that plagued this movie did not end with the final reel. Undergoing a countless number of title revisions, *Eaten Alive* was distributed to different regions under an assortment of names. Possibly the most common AKA for this feature was the title *Death Trap* (a credit sequence can be found on Dark Sky Film's DVD release of the picture), which was used more prominently in foreign markets, including the UK. *Brutes and Savages* was possibly the most "Eaten Alive" sounding of the retitles. Considering the heightened popularity of cannibal features of the time, one would have to question how many fans felt duped after viewing it. *Horror Hotel*, *Horror Hotel Massacre*, *Legend of the Bayou*, *Murder on the Bayou*, *Starlight Slaughter* and *Slaughter Hotel* were all titles used that actually revolved around the plot of the film (featuring a crazy hotel owner who enjoyed slaughtering his clients). In France the film was called *Le crocodile de la mort* (translated: *The Crocodile of Death*), while in Italy, the simple title of "Quel motel vicino alla palude" (*The Hotel Near the Swamp*) was utilized. *Eaten Alive* may boast one of, if not the most number of AKA titles. Shown on this (and the next) page are a number of poster variations featuring its many titles.



Chopping Mall

Confusion regarding this horror film that appeared to be a sci-fi cheapie might explain the box office struggles of *Chopping Mall*'s theatrical release. First introduced as *Killbots* during the 1980s slasher boom, the movie originally did very poorly. After a short hiatus, the title was rereleased under the now-memorable (and superior) title: *Chopping Mall*, complete with new poster art and ad campaign. The film was given a much better reception by moviegoers and proved that an educated title change can make a big difference in the public eye. Not to mention the fact that in 1986, shopping malls were so popular that one of the largest to date was built in Canada that very same year.



ROSEMARY'S KILLER

VICKY DAWSON • CHRISTOPHER GOUTMAN • CINDY WEINTRAUB

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*Twilight Park Plaza Mall switches on the world's toughest security force.
Absolutely nothing can go wrong.*



KILLBOTS

Shopping will never be the same!

Starring KELLI MARONEY TONY O'DELL JOHN TERLESKY
RUSSELL TODD PAUL BARTELL MARY WORONOV and DICK MILLER
Screenplay by JIM WYNORSKI & STEVE MITCHELL • Killbots created by ROBERT SHORT
Produced by JULIE CORMAN • Directed by JIM WYNORSKI

© 1988 Concordia Video Partners

RESTRICTED
UNDER 17 REQUIRES ACCOMPANYING
PARENT OR ADULT GUARDIAN

EVIL NIGHT

TWILIGHT OF THE DEAD

JERRY ZIMMERMAN MICHAEL FRANZINI PRESENT
"TWILIGHT OF THE DEAD"
Starring CHRISTOPHER GEORGE • KATHERINE MACCOLL • ROBERT SAMPSON
Story and Screenplay by LUCIO FELCI & DANNY RACONETTI
THIS FILM CONTAINS SCENES WHICH

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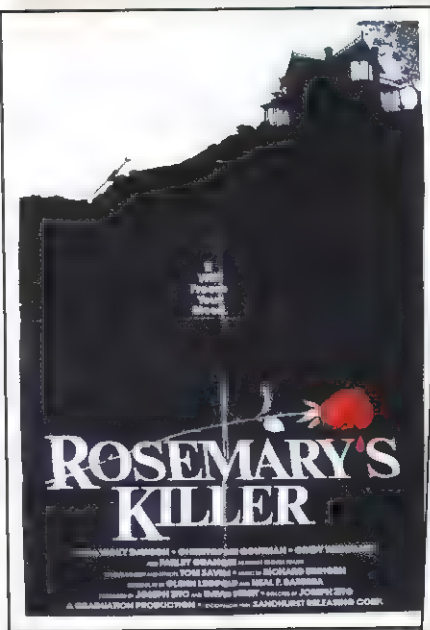
from The Creators Of
CHAINSAW MASSACRE



The Prowler

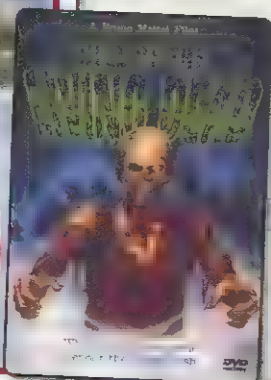
In some instances, the domestic and foreign titles are so different that the film would be unrecognizable, if it weren't for its iconic poster imagery. As is the case with last issue's retrospective feature: *The Prowler*. The film was released abroad under many titles, with the most popular being *Rosemary's Killer*, which can be seen on a wide variety of posters from around the world. The necessity for the alternate being that a US film released in 1951 titled *The Prowler* was already circulating overseas, so a new name had to be constituted. In Germany, *The Prowler* went under the translated title *Garden Fork of Death*, since the word "prowler" is an American term, while in

Mexico it took on the name *The Assassin of Rosa*. The film has also been linked to the title *The Graduation* to a far lesser extent.



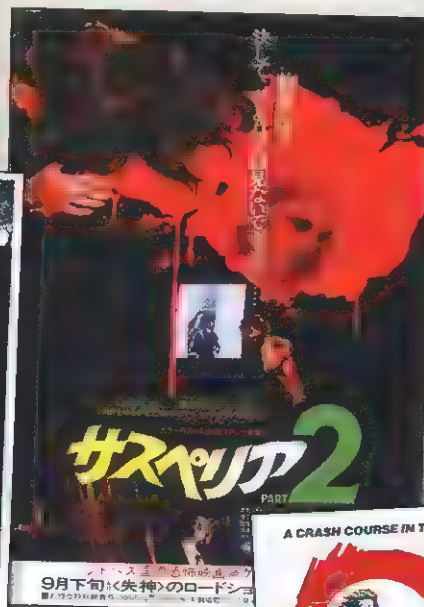
The Dorm that Dripped Blood

Another '80s slasher that went through a few name changes was *The Dorm that Dripped Blood*. First, the title *Death Dorm* was used during filming, then the name was changed before the film's theatrical release as both *Pranks* and *The Dorm that Dripped Blood*.



Foreign AKA Fun:

Overseas films provide the most confusing examples of the AKA issue. *The Living Dead at Manchester Morgue* has perhaps the most alias of any film with *Don't Open the Window*, *Let Sleeping Corpses Lie*, and *Breakfast at the Manchester Morgue* with foreign alternate titles such as *Zombi 3* (Italy), *Invasion der Zombies* (Germany) and *The Living Dead* (UK). Dario Argento's *Profondo Rosso* is known in America as *Deep Red* and strangely enough as *Suspina 2* in Japan. Mario Bava's *Twitch of the Death Nerve* has been billed internationally as both *Bay of Blood* and *Ecology of a Crime* while in America it has been known as *The Antecedent* and *Last House on the Left Part 2*. Aldo Lado's *Night Train Murders* for that matter has gone under the titles *Last House Part 2*, *New House on the Left* and *Second House on the Left*. It was quite popular in the '70s and '80s for obscure foreign horror flicks to copy content and titles of already successful American pictures as a means to hopefully garner further attention and success.



Gates of Hell/Night of the Zombies

Interested in making yourself go cross-eyed? Try *The Gates of Hell* and *Night of the Zombies* on for size. Lucio Fulci's Italian film *Paura nella città dei morti viventi* was first known in America under the pre-release title *Twilight of the Dead*, a name that was then changed to *The Gates of Hell* upon theatrical distribution, and then to the international title *City of the Living Dead* for DVD release. (See page 39 for the full story). But the true perplexity didn't really kick in until Bruno Mattei's zombie flick, *Night of the Zombies*, was released. For the theatrical poster, Motion Picture Marketing artist Dean Thompson was hired to create an iconic zombie image for the title. Problem was the image was

pretty much a photo recreation of a poster he already had painted that same year. Adding a torso to the rotting skull, the *Night of the Zombies* poster bore amazing resemblance to *The Gates of Hell* and caused an entirely new type of confusion (not exactly an AKA, but annoying enough). And that doesn't mean "Night" didn't host it's own AKA issues. It was released as *Hell of the Living Dead* internationally (and on DVD in America in recent years). It was also once known as *Virus* and *Zombi 5: Ultimate Nightmare* in Italy, *Cannibal Virus* in France and *Zombie Creeping Flesh* in the UK! 🐾



Special thanks to Matt Moore, Michael Baronas, Michael Felsher, and Jon Kitley for their assistance in this article.

THE GATES OF HELL

30 YEARS LATER • A HORRORHOUND RETROSPECTIVE

Behind The Gates of Hell • by Mike Baronas

Having just completed watching it for an innumerable time, I must admit that the appeal of my favorite film has diminished little since I was first bludgeoned by it some 25 years ago. It was during the VHS Boom of my teen years when my best friend Phil and I would walk down to the new video store after school to oggle the gorgeously vile artwork gracing the boxes of the horror section. It was there that my love affair with this little Italian exploitation film started. With its eerie decaying head hovering above a tiny cityscape and prominent warning — "This film contains scenes which may be considered shocking. No one under 17 will be admitted." — I was most apprehensive as to what awaited me when opening this clamshell-shaped "Pandora's Box."

From the piercing scream that cuts through utter darkness of the film's pre-title sequence to the peculiar ending that disintegrates into the credit roll, *The Gates of Hell* — or *City of the Living Dead* as it is now most commonly known to genre fans — had me hooked, line and sinker. I was irrefutably shaken to the core ... yet blissfully unaware that what I had witnessed would somehow take me by the hand and ultimately guide me throughout this life.



Italy's foremost cult screenwriter at the time, Dardano Sacchetti, twists and turns in nightmarish fashion. "Overall I wanted to tell a dark tale," begins Sacchetti. "After the island in *Zombie* (see *HorrorHound* issue #20), there was a need to take the story into the city, a small city, whereby places and old legends could cross over in an almost classic way. The whole essence was in one part literary and another part influenced by cinema, which had a great effect on me when I was younger."

The Fulci/Sacchetti collaboration was a successful one, resulting in eight films between 1977's *The Psychic* to 1984's *The New Gladiators*, with this time period being the pinnacle of each of their respective careers. "*Zombie*, *The Beyond*, *House by the Cemetery* and *City of the Living Dead* were all films that had different plots and narratives, but Fulci's guiding hand was always the same," Sacchetti states. "He always managed to bring out the best in my work — apart from *Manhattan Baby*, but that was not his fault; horror cinema in Italy was dying out and the budget had been drastically cut. Even so, I could always recognize myself in his films, apart from things that were obviously deeply personal to him."

As for which film each favored most during their partnership, "Lucio preferred *The Beyond* massively over *City*," claims Sacchetti. "I'm very attached to *Zombie*, which had a great script in respect of the others, but *City*, I believe, was the most complete and articulate."

THE STORY

"*City*" was directed by the infamous Lucio Fulci in April and May of 1980. The story revolves around Mary Woodhouse (Catriona MacColl) who, during a séance, sees evil priest Father William Thomas (Fabrizio Jovine) hang himself in the middle of a cemetery where the dead then begin to rise around him. The priest's actions have apparently caused the gates of hell to open and unleash the living dead upon the world. It's up to Mary and a rag-tag band of allies to find a way to close this portal to the underworld before All Saints Day. While this sounds like an almost open and shut adventure tale by today's standards, the script by Fulci and

THE SPFX

Like a great many Italian films before it, *City's* storyline is secondary to its show-stopping visuals. The nauseatingly gruesome makeup and effects work was created and executed by a team that consisted of the late, great Rosario Prestopino (*Burial Ground*, *Demons*, *Opera*), Gino "Bombardiere" De Rossi (*Zombie*, *Cannibal Ferox*) as well as the late Franco Rufini (*Conquest*, *Blastfighter*). These gentlemen turned Fulci's garish vision into jolting sequences that went above and beyond most everything that preceded it.



Shown on this page: French press book for "Frayeurs," 12-piece French lobby card set, Belgian "one-sheet" poster and the original US one-sheet for *The Gates of Hell*.

THE GATES OF HELL

Anything unpleasant can and does happen to the characters throughout *City's* 92-minute running time. With that, I thought catching up with those that befell such heinous fates would be a fun way for them to relive their gory glory days.

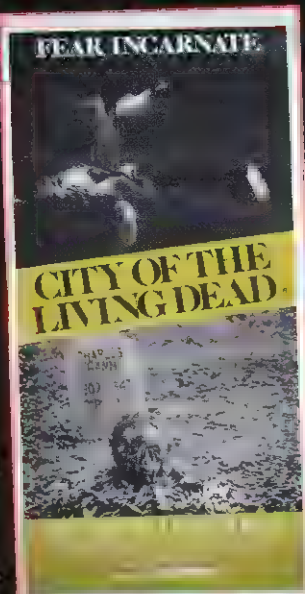
HERE'S MUD IN YOUR EYE

The stunning Antonella Interlenghi plays Emily Robbins, the film's first victim at, literally, the hands of deceased priest Father Thomas. A concerned friend of town nomad Bob (played superbly by Giovanni Lombardo Radice), she decides to check on him at his makeshift bungalow when the priest materializes out of thin air to shock the couple. Bob unchivalrously runs away leaving Emily to endure some nastiness. "I was warned only the morning before that scene that minced beef and worms would be spattered on my face," recalls Interlenghi. "I tried to remonstrate, but Fulci was very firm about the necessity of doing it this way and told me that the scene would be shot only once." Father Thomas then proceeds to squash the unsavory mixture all around Emily's face with vigor. "The priest had no problem at all. I guess he liked worms," laughs Interlenghi. "We did the take, the disbelief and horror on my face was real, and then I rushed to my camper and took everything off with alcohol." Additionally, Fulci did not shy away from misanthropic hijinks beyond his on-screen efforts. "Fulci's assistant came to the camper 10 minutes afterward to say, 'Lucio pays you his compliments and would like to invite you out tonight for steak tartare.'"

HERE'S A DRILL BIT (BEHIND) YOUR EYE

Early in his movie career, Giovanni Lombardo Radice, often referred to as "Italy's Whipping Boy," had a penchant for being dispatched horribly and his demise via gigantic drill to the temple by an overprotective father (Venantino Venantini) in *City* is arguably his most heinous. "I loved Bob at first sight," states Lombardo Radice. "He was a loony, a loser, a poor street boy rejected by society... things I had met in my life, and at times personally experienced in my rough teenage years. I was eager to leave for Georgia—it was a part of the USA very dear to me because of *Gone with the Wind*, my favorite book ever."

"Enthusiasm stopped when, before leaving, I had to do a cast of my head for the drilling scene, something I hadn't considered while reading [the script]," he remembers. "It was torture, covered with plaster for more than one hour, breathing



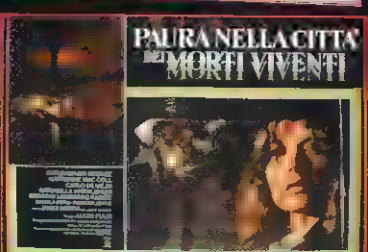
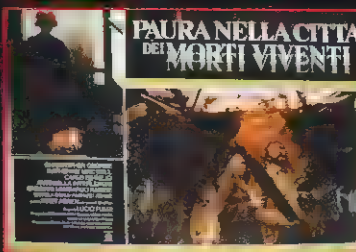
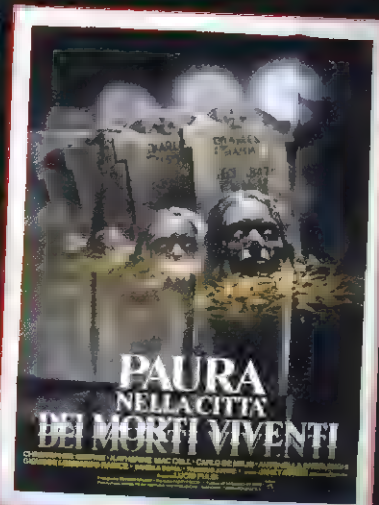
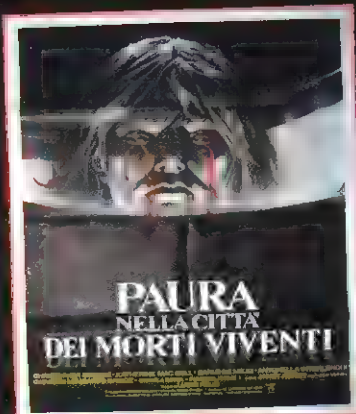
through a straw in my mouth. I strongly identified with some Edgar Allan Poe character and almost went into hysterics, barely controlled by Gino De Rossi's military briskness." Lombardo Radice was traumatized, yet never missed a chance at being droll. "At the end of the ordeal, I told him to keep the cast for life because I was never going through that again, even if I was called in to do a movie directed by God almighty."

The "drilling scene" was filmed back at De Paolis Studios in Rome, so after his zombie fun in "The Peach State" (described in detail later), Lombardo Radice returned to The Eternal City to become immortalized in blood. "I was surprised by the simplicity of it," he recalls. "A sort of little pillow filled with stage blood was attached to one side of my head for the drill going in, and the cast I made was used for the drill coming out. When my head was in between, a grip was just turning a fake drill bit at the other side of my head." He remembers there being no pain during that process, but the shots leading up to the actual payoff were another story. "It was a hard day, both because of Venantino Venantini not really knowing the meaning of 'let's pretend' and being quite rough with me, and because the drill table wasn't the right height. This forced me to bend my back into unnatural positions, and I thanked God to have taken so many years of ballet training which allowed me even to do it at all."

HERE'S MARMALADE IN YOUR EYE

City is part of what has been deemed Fulci's "Gothic Zombie Trilogy" (aka the "Gates of Hell Trilogy," "Real Estate Trilogy," etc.) that also includes 1981's *The Beyond* and *The House by the Cemetery*. Without the advantage of filming under *Zombie's* sun-drenched skies of the Dominican Republic, the undead of the fog-laden H.P. Lovecraft-inspired Dunwich, Massachusetts (actually Savannah, Georgia) needed more of a "moist" look. "After my presumed death from the meat/worm spattering, I became a zombie and the makeup went from a half hour to two hours," Antonella Interlenghi affirms. "Basically it consisted of some strange substance that deformed my face, some red dye, with the icing on the cake being the orange marmalade which attracted all the flies in Savannah."

Giovanni Lombardo Radice remembers the period leading up to



Shown on this page: Italian two-sheet, four-sheet and eight-piece Photobusta set for "Paura nella città dei morti viventi." At top of page: Australian daybill.

"I couldn't get into that coffin now. Not because it's frightening, but I think it would disturb me a lot more now that I'm older and I've thought about life and I've witnessed death." ~ Catriona MacColl on the film's disturbing coffin sequence.

TITLE TUSSLE: George Romero vs. The Gates of Hell

La Sella (which was showing the *Friday, the 13th* film) the film's name was expanded to *Friday the 13th: The City of the Living Dead* in Italy and *Twilight of the Dead* stateside. Obviously, to ride the successful coattails of George Romero's films. It was May of 1983 when U.S. distributor MPM Picture Marketing (MPM) – famous for licensing, retitling, and turning foreign films into huge hit films here, often succeeding with exploitative marketing campaigns – had prints in cinemas ready to roll when Romero intervened (reverted to his affair, after *Fido's Death* (similarly capitalized in *Zombi, Dawn of the Dead's* European release title). MPM founder and co-owner, Lon Kerr, never one to back down from a fight, put the gloves on – he explains here how it all went down.

HH: How did you go about choosing the horror titles MPM released and was there anything about the Gates of Hell that was of particular interest?

LK: We had a movie that we really thought was a great amount of production money into movie called *The City of the Living Dead* that was being directed by Lucio Fulci. After we had great success with *The Exorcist*, we had some time and were searching a lot of movies pictures for acquisition. When we screened a picture by Lucio Fulci with two women in the room. When we were finished, we asked them what they thought and were shocked when they both said they liked it. We were thinking we had something great because women don't typically like gory movies.

Since we were still a young company, we were poor. So we made the decision to temporarily shelved *Dejavu* for a time and put resources into buying this little Italian film. We changed the title to *Twilight of the Dead* and rushed to produce prints and last an advertising campaign in Lafayette, La. Charles Laughton, our former test market at that time as advertising expenses were low in this area). The advertising campaign and motion picture performed much better than we had expected at that time. So we decided to move the Los Angeles feeling very confident about spending almost \$200,000 with the film. Which was a lot for the early '80s. We had bookings at the city from Venice, Palm Springs and San Diego. The television spots started the week before with huge Sunday spots in the LA Times, and other papers and in media featured the title *Twilight of the Dead*.

And I know how *Friday, the 13th* happened to be released as *Friday, the 13th* to take advantage of George Romero's popular *Dawn of the Dead*. Was there any name change to *The Gates of Hell*?

LK: Well, the following Monday morning we were feeling great with all the feedback we were getting on the campaign. When suddenly George Romero's attorney called threatening to get an injunction against us because he felt the title was too similar to *Dawn of the Dead*, which he didn't think would hold up in court. But we had a fragile situation and couldn't afford any problems, so we suggested a compromise to his attorney. Our proposal was simple: we would change the name and advertising campaign to *The Gates of Hell*, which was going to be a movie for Deborah's Terror. Romero's team agreed to the change thinking that we could never accomplish such a monumental task.

Then, it sank in what we had decided to do. The movie was opening in less than 48 hours. The word spread from the shock and started to make the general media having trouble in distributing the changes necessitated to alter the title. The situation that we were in, given their situation, forced us to produce the movie showing that we had a great production and that we had



replace all the spots.

At the same time, I had my printer working on the new movie poster with very tight margins. We did not poster it until it was dry, which was another concern. We had Title House redo film footage with the new title and cut it into prints. We also had to redo newspaper ads to replace those scheduled under *Twilight of the Dead*.

And, I'd like to give Jeannie Blodeau name credit here. She was our print controller and the one personally in charge of getting the 35mm prints with the new title. Creditors by credit. To her credit, she never had a theater go black.

We did the impossible in a time before the digital age. Completely reverse a marketing campaign in four days. The costs were staggering – over \$65,000 extra. In a small company, this was a big hit on our budgeting. Keep in mind, this was in addition to the original \$55,000 plus on the first campaign.

HH: You did this with the alluring "warning" on all of your spots.

LK: All our ads (TV/radio/newspaper) pushed hard that "no one under 17 will be admitted without parent or guardian" knowing full well that these rules were not enforced at drive-ins or even movie theaters at that time (for protection) who were struggling financially.

We used reverse psychology to our favor – DO NOT COME SEE THIS MOVIE, it is too gored for you to handle. Which was really accurate for *The Gates of Hell* (maggots, people being turned inside out, drill bit through the head), and it was definitely shocking for many. It was the kind of movie you needed a six-pack of beer to get through.

All people who can't see something, and that they absolutely have to see. It is based this concept on the background midway barker who shouted out that was one of a kind spectacle that you can't see here and there. If you've had done this, no other film company copied us for unknown reasons. Perhaps that was our trademark and other companies did not want to be seen as copycats. In fact, to this day, it seems to be something quite unique in the business.

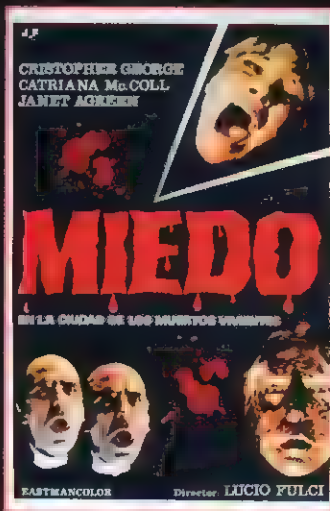
HH: (This just got around for *Friday, the 13th*, right?)

LK: Dean Thompson did the artwork according to my direction with a few minor changes. For the time, this was a gruesome ad campaign that afforded money. When that was what we were going to bring. (I mentioned movie gross).

HH: (This just got around for *Friday, the 13th*, right?)

LK: The response was staggering. The movie is still grossing more than most and is passed our most optimistic projections. Since our film was in movie venues, all movies had to play with a second feature, so patrons could have a full evening of entertainment. However, in regular theaters *Gates* produced results that were astonishing. In New York for instance, one theater on 42nd Street did over \$25,000 the first week and ran for total 13 weeks! They were house full. Total over \$1,125,000 after. We could have done even better considerably with more 35mm prints.

Overall, *The Gates of Hell* did close to \$1.1 million at the box office which is an amazing feat, especially for a small company. The real goal was that we managed to move across the country pretty quickly. The life out of Romero's next release, which didn't perform so well compared to *Gates*.



his transformation quite humorously. "The days in Savannah were divided between hard working nights in trashy locations and funny days with Antonella and Michele (Soavi, director of *Cemetery Man*) around the hotel swimming pool, eluding the production prohibition about sunbathing because zombies aren't supposed to be tanned." His admiration for undead co-star Interlenghi was shared by many on-and-off set. "She was the most beautiful creature I had



photographed with him in my arms for a zombie version of Father Christmas."

HERE'S RICE KRISPIES IN YOUR EYE

Another unexpected and unforgettable instance in the film comes after the assembled group of "gate crashers": Mary (Catriona MacColl), psychiatrist Gerry (Carlo De Mejo), newspaper reporter Peter Bell (veteran actor Christopher George), and the beautiful Sandra (Janet Agren) reveal their experiences to one another, whereupon the room's windows blow wide open and rain maggots upon our heroes. "There we were in a relatively large room, and I remember an enormous fan over in the background where they were rehearsing the spin," says De Mejo. "Next to the fan there were a couple of big baskets filled with Rice Krispies and I exclaimed, 'So that's what Lucio has in mind to throw in our faces today.' After a while, the makeup crew came around and were sticking these things on our faces ... only they were moving!" De Mejo continues by stating, "I could see the curious, frightened and perplexed expressions on the girls' faces, while Christopher appeared to be rather agitated himself."

"I'm glad that the others remember that so painfully as well because they seemed to do it much more easily than I," states Catriona MacColl, who recalls the whole experience with repugnance. "Despite the fact that Lucio kept telling us that they were the cleanest insects in the world, I really didn't want to do that maggot scene, especially the close-ups. I threw a bit of a tantrum over it," she discloses, "and I distinctly remember Lucio taking sadistic pleasure in leaving the camera running once we were doing it. I think I might even have been in tears actually by then because it really was disgusting. I certainly felt exploited during that scene in a rather nasty way."

Of course these are a handful of the countless displays of depravity within *City of the Living Dead*, but, without question, the sequence that rises to the top is the unrelenting bowel regurgitation of Rose Kelvin (played by Daniela Doria). Much like Giovanni Lombardo Radice, Doria was maimed onscreen in film after film, though her fates would come exclusively at the hands of Fulci (he also suffocated and turned her into rat food in *The Black Cat*, sent a butcher knife plummeting through her skull and out her mouth in *The House by the Cemetery* and, worse yet, sliced her to ribbons in *The New York Ripper*).

Unfortunately, locating Doria has posed one of the biggest research challenges since I began my memorialization of Lucio back in 2000. It has been my quest to locate and learn who the late director was and what made him tick through those he associated with on-and-off-camera, the preliminary culmination of which was the 2008 tribute DVD *PAURA: Lucio Fulci Remembered Vol. 1*. Work has slowly begun on Vol. 2, and while there are stories aplenty about Doria having her mouth stuffed



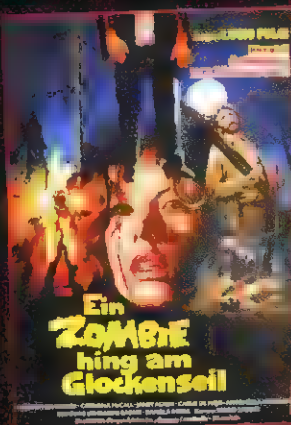
ever seen and surely one of the most spirited I was ever to meet," Lombardo Radice exclaims. "My timid courting of Antonella was leading to nothing apart from escorting her on neverending trips in search of pot to smoke. With her charm, she turned the most incredible local pushers, real brutes, into lambs with one flash of her green eyes."

"Our passion for pot led to one of the most funny episodes of my horror career," states Lombardo Radice. "After six hours of zombie preparation ended [with us] waiting in a van ready to shoot, covered with such heavy makeup we couldn't even drink or eat – and with marmalade on top of it to give our zombie faces the right stage of decomposition – we were bored to tears." He then confesses, "Antonella proposed a joint and produced the strongest pot ever, which flipped us out completely and made us scream just looking at each other. Imagine a stoned zombie looking at another stoned zombie! After some time we calmed down and I decided that enough was enough," Lombardo Radice pronounced. "They hadn't the right to keep us there for hours in those conditions, so I opened the van door and was faced with a five-year-old who started to shout, 'Mommy, mommy! The creature! The creature!' and wasn't satisfied until I agreed to be

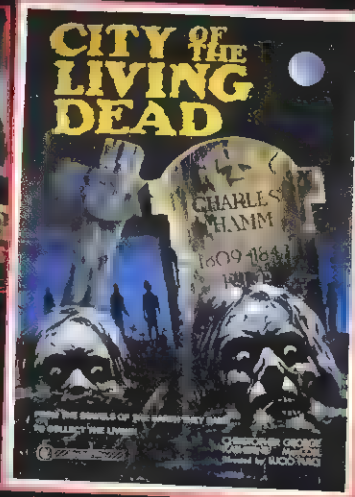


On this page: Spanish press book and lobby card set, Bump in the Night latex mask and The Gates of Hell comic book.

Thai posters for Gates of Hell and City of the Living Dead.



with fresh tripe and brain to the point of truly making her vomit during that scene, without her direct input. I prefer not to speculate here and promise to make her tale worth the wait one day.



THE ENDING

After all the bloody bits are said and done, one of the most potent traits of any Fulci horror film is an exceptionally unhappy ending, and none has been subjected to more scrutiny or interpretation than *City's*. After Mary and Gerry destroy Father Thomas, they crawl out from his crypt to find little John-John Robbins (played by nine-year-old Luca Venantini, son of Venantino) running towards them with glee. The adults return his smile, and the scene cuts back and forth with John-John drawing ever closer. The expressions of our heroes suddenly turn to fear and the film speed slows down on the boy with mouth ajar. Mary's scream is heard off-camera and the picture shatters into

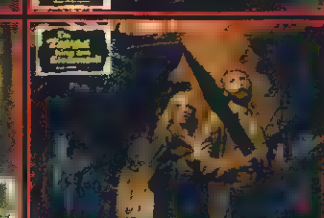
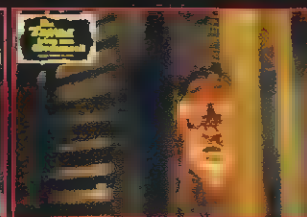
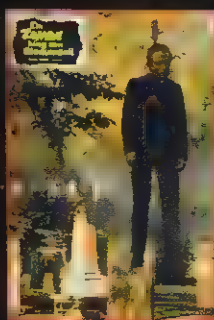
the end credits. This "non-ending" has left viewers scratching their heads for years now.

Because the scene was never part of Sacchetti's script, there has been more than one theory surrounding this mysterious finale. Some claim that the film stock was bad and Fulci's longtime editor Vincenzo Tomassi had to make do with what he had. While this may be true, Luca Venantini remembers a proposed zombie transformation that wasn't used. "I never had nightmares doing the film, just about the worms," he says. "I remember they started putting four or five worms on my hand and then told me to sit still. They wanted to put worms and mud all over my face, but they never used that. They wanted to, but instead they just used that cracked ending." With no clear cut answer, Luca theorizes along the same lines as most fans of the film do. "It must have been like I was becoming a zombie. I guess they wanted the audience to wonder whether or not

this kid becomes a zombie too, or if this story is going to take off again and there's going to be a sequel."

THE FUTURE

I suspect the notion of creating a sequel – or, God forbid, a remake – of one of his films would've sounded



The massive 24-piece German lobby card set for *City of the Living Dead*. Top of Page; left: German press book and X-Rated Magazine, right: British Quad and British video one-sheet.

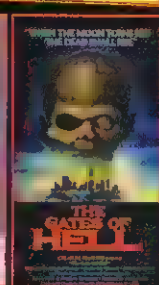
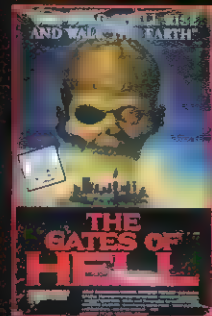
THE GATES OF HELL

ludicrous to Fulci, but not so to his fans, many of whom have paid homage to the maestro, with one troupe going so far as to entitle their independent film *The Gates of Hell Part II: Dead Awakening*. Unique ideas should remain just that in my humble opinion.

As the old adage goes, "You can do anything you set your mind to," but I must admit that it's still quite surreal to think that a 15-year-old kid who became an overnight fan of this quirky gorefest and its director would end up meeting, becoming friends with and cur-

rently represent the cast and crew of this, and many other overlooked landmark EuroHorror films, for personal appearances. I have even been able to slip those comfortable old supplement producer shoes back on for a host of upcoming Blu-ray releases including *Blue Underground's* beautifully remastered edition of *City* which is slated for release this May. "Month after month the DVD has been a very, very strong seller for us, and all indications are that the Blu-ray is also going to be a strong title," states Blue Underground head honcho William Lustig. "For those that don't have Blu-ray yet, we're also going to be releasing a DVD with a new transfer that will have some, but not all, of the special features."

Along with organizing and conduct-



Various home video versions of *The Gates of Hell/City of the Living Dead*, including German 8mm reels, US VHS and Japanese Laserdisc, and various DVDs ranging from US and Danish to German and Italian.

Robert E. Warner: Producer of the Living Dead

While interior scenes were primarily shot at Be Radio Studios in Rome, a large majority of *City of the Living Dead* takes place in familiar US surroundings (as Italian films of the time often did to appeal to worldwide distributors and audiences). Film producer Robert Warner oversaw the shooting of the film's various exterior scenes in New York and Savannah, Georgia. Warner served in this capacity as the US producer in several Italian films, working alongside such notable genre directors as Umberto Lenzi, Sergio Martino and Ruggero Rodabaugh. And as you'll read below, his role in *City of the Living Dead* was an interesting one that influenced his personal life as well.

How did you first become involved with these Italian productions?

Robert Warner: I was in Los Angeles in 1968, looking for a change of life, and we got an address to go south from the production office coordinator, that she had transferred some telephone numbers, and we went to the Bronx, where there were a lot of people. New York in the summer of 1968, we walk to all the places that will be our office. There were multibedroom, American-style, beds of single beds in the table, and we were waiting to looking for a house. There were a standard for about 10 bedrooms and a kitchen. We were going to go for the first to have all of a sudden, they were all same Spanish that we were from a house company and we were looking for a house and nobody else was there we were here and what was going on.

We got out of it and came out and got back, but that wasn't the point. We were looking for a house and we were looking for the right address when the production office said, "Now, hey! God you speak Spanish! What else do you speak?" I said, "I speak Italian and I can get by in French," and he said, "You know, they got the office that comes from Italy, a couple of times a year to make Italian movies where they would produce the interior in the United States to make it look like an American production." And he says, "I don't live here anymore as I'm moving to the West Coast, and I don't know who to go from to somebody that I know and trust and that can do it. But a person from a Italian, I mean give me a list of all those guys because we need a good person in Italian when things started and produce the scene before as to what they really want."

The producer of the film, he came to my home in New Jersey and I stayed in his house for a week and we spoke in Italian and Italian. And I found a guy that was a good person. We went to a house in a house in the Bronx, and I found a guy that was a good person. We went to a house in a house in the Bronx, and I found a guy that was a good person.



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Japanese one-sheet



Pakistan one-sheet

ing talent interviews and licensing portions of my memorial DVD for this expanded edition, my entire collection of worldwide promotional materials from the film was at their disposal. All this time, care and money has been put into the City Blu-ray not only to retain much of the film's history, but to satiate Lustig's fondness for it. "There are a lot of really great moments in that picture and I certainly consider it to be one of Lucio Fulci's best films," he admits. "I really enjoy movies that sweep you away with style and atmosphere and imagination, and that's what I love about *City*. And when you see the high definition transfer, you'll see things in that film that you've never seen before."

We transferred from the original camera negative, so it's got a richness to the color unlike anything you've ever seen. All but one reel, I believe it was reel 4—which comes in at about an hour, were transferred from the original camera negative. We had to use a dupe of reel 4 because the original was damaged beyond repair."

Lustig, no stranger to über amounts of bloodshed having directed 1980's superb *Maniac*, has always had a personal soft spot for spaghetti horror in gen-

eral. "As a teenager, I was an avid movie buff and I used to frequent 42nd Street in New York which was a haven for European horror, action, westerns and those films that have now become cult classics. I found them far more interesting—especially the horror films—than the films being made by the American B-movie producers like Roger Corman, American International Pictures and Crown International. They had far more style and they really interested me much more than linear horror films."

Similarly, *City of the Living Dead* was unlike any horror offering I had ever seen before. Its poignant atmosphere, unsettling imagery and constant sense of dread—not to mention the apt minimalist soundtrack by Fabio Frizzi—made the horrors Hollywood was churning out at the time look like kid's stuff. I would ingest hundreds of genre films over the next two-and-a-half decades, but nothing has yet held a candle to my beloved *City*. Catriona MacColl describes the affinity I have for the film simply as its "European touch," and it is this revelation that will likely stay with me until the day *City's* ultimate question is realized: does the soul that pines for eternity truly outspan death? 🍷

HH: I remember being back in Hollywood and seeing a lot of people who had been in the business for a long time, but realized they had to pay SAG dues and benefits. I had a day where the only people I wanted in the business at a certain time to come and I was a subject that was not really known to my production. They said yes, but I ended up paying the money back.

HH: Was Christopher a good sport during filming?

HH: Yeah, he was. (Laughs) But I remember, he had been a married man with the first partner. He at first was even thinking Shakespeare, and I think it's important that the whole production knew that the girl the movie was about was dead and gone and his portrayal of the character, whatever they had made, they dealt with a sense of realism. Christopher kind of accepted the fact that his character was dying and he was happy to be working with people that he could be proud of. He was a people of people.

HH: Tell me about Lucio Fulci.

HH: I met him one day in a rooming house. He was a very nice, very friendly guy. He had, as I found out later on, enormous family problems back in Rome with a daughter who had a substance abuse problem. He was kind of a tortured soul, but he had a very clear vision of the movie he was making and knew exactly how to get the look he wanted, the reactions from actors, and stuff like that.

What I remember most about him was that he always wanted to work even when it was winter and whenever he had to work he was always down the front of his pants. He just didn't care. He didn't care about his appearance and it was a very important thing that he looked like a man in his 30s. He had a womanizer, a womanizer. He was a very nice person, but he was doing. Maybe he was a little bit of a perfectionist, I think he was on the way in all. I just couldn't get a better person to and very involved in what he was doing.

HH: So there were no communication issues with him on set?

HH: He was a very good English speaker and he was very good at what he was doing. I remember he said to me, "I was, he spoke very fast and with a lot of energy. He was the person that all the Italian people in the business were looking back, he'd be mute."

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The Italian, as well as the American, were really a great life in the business. I remember being in the business and seeing a lot of people who had been in the business for a long time, but realized they had to pay SAG dues and benefits. I remember being in the business and seeing a lot of people who had been in the business for a long time, but realized they had to pay SAG dues and benefits.

A New Hope for Halloween! Introducing Trick or Treat Studios • by Aaron Crowell

It's never too early to start preparing for Halloween. Shopping for masks, however, can be a chore, especially for those who strive to impress fellow fright fans with a costume that exhibits a heightened level of distinction and originality. Sure, you can find masks for the latest Hollywood horror remake, but sadly, the mass produced final products never seem to live up to the awesome catalog and/or web photography. Many fans of "All-Hallows-Eve" have witnessed the commercial mask industry in a declining state of upheaval with quantity replacing quality in the autumn marketplace. While there are a few exceptions to this rule, in decades past, the season offered amazingly grotesque and inventive new latex mask concepts and offerings that left both consumers and collectors salivating. These rubber disguises influenced many to become artists and learn how to sculpt and produce their very own latex creations that far exceed the novelties they were inspired by in their youth. Now the tides of change are upon us yet again thanks to new company: Trick or Trick Studios. A team of highly skilled artisans, assembled by president Christopher Zephro, are tasked with one goal: making Halloween masks cool again – by offering a new line of highly detailed and unique latex masks for the frightening fall holiday. *HorrorHound* recently caught up with Mr. Zephro and art director Justin Mabry to discuss Trick or Treat Studios bold new approach to a degenerating industry plagued with bait and switch products, their innovative design choices, their reception at this year's TransWorld trade show and future plans to shake up the Halloween mask industry.

HorrorHound: Was there a single reason or event that sparked the idea for you to start a mask company? How did this all come about?

Christopher Zephro: It was really an accumulation of things. I was always a big fan of full head latex masks. I bought and collected them as a kid, but over time the quality and the originality of the designs got so bad that I lost interest. I stopped looking to the mass produced market for masks and instead started looking at the collector's market, which was thriving on the Internet. That is how I met Justin Mabry; I was a big fan of his work and reached out to him. After our first phone conversation,

which lasted about four hours, we started talking almost every day.

Shortly after Halloween 2009, Justin and I started discussing the idea of bringing back high quality, detailed designs to the masses. The timing was great, because I was getting very burned out in my "Corporate America" job. I ran the Supply Chain Organization for Seagate Technology, so I said, "why don't I give it a shot?" One thing led to another, and here we are, Trick or Treat Studios, "Masks to Die For."

HH: How did you meet mask maker Justin Mabry and the other artists who work for "TOTS?"

CZ: Justin and I met up through NightOwl, I was a big fan of his work and a long time customer. Justin is so well connected and he knows the mask industry inside and out, so when we decided to put TOTS together, it only made sense to appoint him as our art director. His first decision in the role of art director was to fill the line before TransWorld, which was only three months away. We both really liked Erich Lubatti's work and I was a big fan of the face masks that he makes for the street monsters at Knott's Berry Farm, Halloween Haunt. Erich had a full line of masks already to go, so given our timeline, Erich was the natural choice, and lucky for us, he didn't hesitate to come on board. We recently added Darren Roberts to our team. Darren is a very talented artist and mask maker that hails from the Henry Alvarez camp.

Darren's first mask for TOTS should be out before Halloween, so make sure to check-out the Web site often.

HH: The masks are going to be mass produced, correct?

CZ: Yes, they are mass produced. We signed a deal with the best outsourced mask production company in the industry. Forgive me for not revealing their name, but you know how the old saying goes, "If I tell you, I have to kill you!" Their quality is out of this world, and they have been doing mask production for over 30 years. We never considered the low cost China

approach, it was critical for us to choose a production company that could provide top quality pulls, with great finished work, and could match our artists' paint masters.

Masks to DIE for!



TRICK OR TREAT
STUDIOS™



and Christopher Zephro (right)



Our goal over time however is to transition production to us, but this is a process that will take some time, given the handmade nature and complexity of the mask making, which was a real surprise for me. I come from the high tech industry and I just assumed that you could have an injection molding machine shoot latex into a plastic mold and send the pulls down an automated paint station, and away you go. Unfortunately, this is not the case. Latex mask making is a very skilled process that requires quite a bit of time to master and we don't want to risk a lapse in quality, so it'll probably be a three year ramp before we have 100 percent production in house. Cost is not the issue here, because my cost to outsource production versus doing it in house is almost the same, the advantage of bringing it in house is solely based on lead time and inventory risk, something I want to control.

HH: What steps have you taken to ensure that the quality of the masks you are releasing is top notch and the masks look as good as the catalog shots?

CZ: Again, this is the sole reason we decided to start the company, our frustration with the quality and imagination of what is out there today. So I was not going to skim here, hence our choice to move forward with the production company we chose. Believe me when I say, my old friends in the high tech world would drop dead of a heart attack on the spot if they knew what I was paying on a per mask basis. It literally is the same as doing it in house, but quality was the key here and we weren't going to compromise.

HH: You are offering artist Eric Pigors fully licensed Toxic Toons masks. Are you working on releasing more licensed masks and can you share your plans?

CZ: Yes, I'm very excited about this, both Justin and I love Eric Pigors work and we're big fans of the Toxic Toons. In fact Justin's "Gruesome" is one of the coolest masks I've ever seen in my life, so getting Eric on board was one of the first things we wanted to do. I'm currently working with Universal Studios to do some of their cult horror movies as well as Chaney Productions to do some of the classics.

HH: Do you plan to release any other related products or just masks?

CZ: Definitely. Justin loves props and you'll probably see a "Shock" prop this

time next year offered by us. Busts and costumes are also on the production calendar, we just want to make sure to bring these gradually into the line up, so that we don't spread ourselves too thin.

HH: How was TOTS received at TransWorld this past February in regards to orders and interest?

CZ: The response was great, everyone loved the masks and tons of people commented on the craftsmanship and quality. Also, retailers really appreciated the fact that all of our full head masks have eyes sculpted in to them, which allows retailers to promote a mask that looks great on, as well as lifelike when on display, or on a prop or mannequin. Customers also commented on the placement of the eye cuts, which are difficult to spot on the wearer, but still provides great visibility. We had so many people tell us that they were the best masks they've seen in years, it felt really good, and I was happy to see Justin and Erich's work appreciated by a larger audience.

HH: How can readers purchase these masks - will they be offered directly from TOTS or only through distributors?

CZ: We do sell wholesale and our goal is to get the masks into as many retailers across the country as possible. However, in the first year, you can only reach so many stores, which is why we're also targeting distributors as well, but, most of the big distributors, like Morris Costumes, want to see that you've been around for a couple years before they'll carry you. For that reason, we also sell direct to end - customers on our Web site at www.trickortreatstudios.com. We are currently in production now and the first wave of masks will ship in early August, so don't wait, order now to get in on the first delivery wave.

HH: What are your plans for the future of TOTS?

CZ: Expand on the Toxic Toons line and other licenses, bring the production in house, and offer a full line of masks, props, and costumes.

HorrorHound: Justin Mabry ... as the art director and head of character design at Trick or Treat Studios, can you better outline what your responsibilities are regarding this job title?

Justin Mabry: I organize the lineup and types of characters we will be sculpt-



Did You Know? There have been nearly a dozen films/shorts titled "Trick or Treat" over the years, including more recently, the mildly-altered title: *Trick 'r Treat* (starring Brian Cox).

An Interview with Artist: Eric Pigors

HorrorHound: How did the deal come about with Trick or Treat to produce masks based on your artwork?

Eric Pigors: Justin Mabry e-mailed me a year ago and said he would like to sculpt a mask based on my artwork. I said to go for it. I finished "Gruesome" for Monsterpalooza 2009. A year later Justin said he was going to be part of a new company, Trick or Treat Studios. He asked if I wanted to be part of it and do some masks. I jumped on board and looks like there will be a few more Toxic Toons masks coming this year.

HH: Can you tell me the other two masks you guys are planning on releasing or is that a surprise?

EP: One is based on an existing character Justin wants to do from my Cryptic Art Book. The other is one is called "Toxic Waste Zombie." I designed this one after the deal started. That one will be the next and hopefully will be at the [next] TransWorld.

HH: What were your thoughts seeing "Gruesome" move from beyond your art to a fully painted life size mask?

EP: It's awesome! I love all the detail Justin put into it. I always loved monster masks ever since I bought my first skeleton mask as a kid. I collect masks every year for my lil spookhouse. I do every Halloween in my moms garage. And seeing kids roaming the streets this Halloween with my Gruesome masks will be a nightmare come true!

HH: Do you see yourself designing exclusive characters just for the purpose of having it turned into a mask in the future?

EP: Yep, the first is the Toxic Waste Zombie. I have more ideas brewing in my fiendish noggin. For all your Toxic Toon needs visit www.toxic-toons.com!



ing. I built a team of very talented artists to share the sculpting duties. A lot of research and development has gone into each of the designs.

HH: How did you decide on the assortment of masks and characters for the launch of the company?

JM: I try to imagine what masks I would want if I were in a costume shop, starting with the popular character types from the past that we feel worked well. Some masks didn't make the cut due to time, but will be added to the site in the following months.

HH: I understand you are frustrated with the quality of masks released at Halloween time and want to make a difference. What are your issues with the present mask releases and what is missing from them?

JM: I see a lot of large masks that aren't easy to costume, are too long and warp during the curing process. Some designs are too complicated. I am a fan of the older, more simple mask designs. I miss the spooky and all out coolness of the old masks, even the ones that were crude but had character.

HH: Aside from sculpting and creating the prototypes for the catalog, will you be personally handling any of the production work?

JM: Absolutely! It's part of our plan. It will be great to have help for a change, though. I have been making masks from sculpture to completion all these years by myself.

HH: Will you be offering any of your previous mask work through TOTS?

JM: Yes, we are offering my "Shock Monster," and will be offering others that have been quite popular in the Indie scene.

HH: Which TOTS masks do you feel will be the biggest hits for 2010 and which is your per-

sonal favorite?

JM: So far most of them seem to be pretty popular. Erich's face masks are a hit. The Toxic Toons "Gruesome" is getting a lot of attention. People are digging the "Ghastly Ghoul," "Sea Hag," and "Hyde" I recently did. I was happy to be able to add some of my favorite Lubatti masks to the line, especially the "Water Zombie" and "Bloated Bob." I have those two in my personal collection. Hard to pick a favorite. ...

HH: Can you tell us more about the direction of the company from your perspective?

JM: We are really expanding the line for next year; this is just a sneak peek. We have quite a few more masks as well as props and costumes planned.

HH: I understand you were instrumental in bringing in artist Erich Lubatti. Will he be releasing any of his previous original mask designs and who are the other artist working with you?

JM: Yes, Erich has been a friend for almost 10 years now. We've always shared tips and techniques over the years. A lot of his contributions were masks he had already done. It was really fun picking and choosing our favorites. I have a full team of talented artists working with me, Neil Kennamore, John Wrightson, Darren Roberts and Aaron Lewis.

HH: How does it feel to go from an Indie mask maker to working and helping to create a bona fide mask company, setting up at TransWorld and selling products that will be in turn sold at Halloween stores across America this fall?

JM: Feels great! I always wanted to reach more people with my work, and thanks to Chris it's happening. The pace has been so fast, it's almost like a dream; all of a sudden we were at Transworld with a wall of masks.

HH: What are your plans for the future of TOTS?

JM: I want to make masks like the ones I loved so much as a kid. I get bummed out taking my kids each year to look for costumes, wishing they could have the same experience I had growing up. I miss that feeling of opening a horror magazine and seeing all of those cool masks looking back at me. Together, I hope we can change that [wink wink]. 🐾



A HORROR HOSTS' TRIBUTE TO VAMPIRA

"When you attempt something for the first time, you never know what to expect. 'Will it work?' 'Will it fail?'" Well, in regards to the horror host gathering at the *HorrorHound* Weekend in Indianapolis, Indiana, all I can say is WOW ... a plethora of horror hosts from all over the world in one place at one time!!

The idea for a comprehensive gathering of horror hosts to honor Vampira was first conceived in February of 2009. I met Michael Monahan (Doktor Goulfinger) at Paranormal Fest 2009 in Columbus, Indiana. He was in town to promote his collaboration on the horror host documentary *American Scary* and to meet the legendary Sammy Terry. We spent about an hour discussing the current state of horror hosting and how this phenomenon has impacted popular culture. From that moment, the idea to gather horror hosts from all over the country was born ... and I will note, this event would have never been what it was without him. (Thanks, Mike!!)

The event was originally slated to take place during the 2009 Dark Carnival Film Festival in Bloomington, Indiana. However, the film festival occurred in October that year ... and horror hosts are often very busy that month. It became very clear that an autumn gathering, however cool, was not going to happen. It was the graciousness of the folks at *HorrorHound* that really made this assembly possible.

Originally, the hope was to have 30 horror hosts at the event. We thought, "anything over two dozen would be respectable." (Where that came from, I have no idea.) So, we set forth for 30 hosts, and obtaining commitments from the first 30 was quite the challenge. Trying to sell people on an idea is often difficult, but after we hit 30, our snowball gained some serious momentum. By January of 2010, we had talked to over 100 horror hosts, 87 of who had signed on to partake. Following a few cancellations and no-shows, the official count of horror hosts at the event was 69, far surpassing our initial hopes as well as the record number at any previous gathering of hosts. Participants in this event included

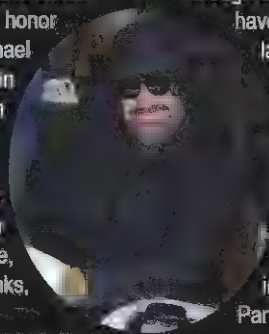
Elvira, Joe Bob Briggs, Count Gore De Vol, Nina (Rachel Grant), Son of Ghoul, Penny Dreadful, Miss Vampy (Brooke Lewis), Ivonna Cadaver, Karlos Borloff and dozens more. Even Corpse S. Chris from Horror Host Graveyard was there! Though attempts to get Guinness to recognize this as an official world record have yet proven unsuccessful, we are still standing by our claim as the largest gathering of horror hosts in history.

The weekend was full of so much energy and enthusiasm from both horror hosts and guests. "Horror Host Alley" was constantly full of people snapping pictures and sharing stories and favorite memories of "their" horror host. (Yes, there is a sense of ownership from fans when it comes to horror hosts.) A live spookshow Friday night allowed people a chance to see the beginnings of horror hosting ... with the Atomic Age Cinema cast performing impromptu exploratory surgery on Ms. Monster! The Mad Monster Party followed the spookshow where Evelle LaChat was crowned as the living effigy of Vampira for the weekend. Saturday was a day of meet 'n' greet for the guests. The event culminated on Sunday with the Vampira Tribute Ceremony, hosted by Dr. Shocker (Dan Roebuck). People cried ... people laughed ... it was a great tribute.

The weekend also included the "100 Years of Monster Movies" movie marathon (produced by FearWorx). New and classic horror movies were streamed online starting at 5:00 p.m. on Friday and ran continuously through until about 9 p.m. on Sunday. Each film was hosted by different horror hosts. The highlight of the movie marathon was *Night of the Living Dead* hosted by Elvira and George Romero. Over 30 movies were streamed, leading to the screening of the first monster movie, Thomas Edison's *Frankenstein* (circa 1910).

A very special thanks again to *HorrorHound*, as well as to Qdoba, Evil by the Needle, Muscle Wolf Productions, Atomic Age Cinema, Campus Costume, and Fear Fair for all their help. Keep your eyes peeled for announcements on our 2011 event!!

• Jason Hignite (Dark Carnival Film Festival)



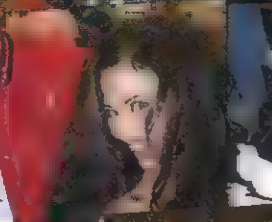
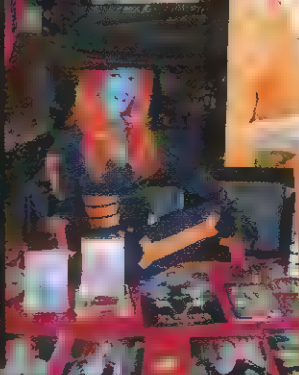
A rare photo opportunity! The majority cast of horror hosts who participated in *HorrorHound* Weekend/Dark Carnival's Vampira tribute event

Many of the staff at *HorrorHound* owe a life-long influence to our very special guest, Clive Barker, and felt it appropriate to bestow upon him the honor of the *HorrorHound* Lifetime Achievement Award. Jessica Dwyer emceed the event as a very special guest emerged from the darkness to present Clive with the award. Clive then engaged the audience in open dialogue, leading to the first-ever screening of the "found" workprint of *Nightbreed*, featuring lost footage.

Prior to the screening, a special Q&A with Clive Barker, Doug Bradley, Ashley Laurence, Simon Bamford and Mike Millerim (the gentleman responsible for the found cut of the film) was held, all of which was caught on-film thanks to Joe Beninger (*Paradise Lost*), who was shooting a documentary about Clive Barker, titled *Raising Hell: The Visions of Clive Barker*, at the convention.

HORRORHOUND INDIANAPOLIS

This past March 26-28th marked the return of *HorrorHound* Weekend to Indianapolis, Indiana. Our eighth show to date, this momentous event also happened to be our biggest! We brought together some of the most iconic names in horror — including George A. Romero, Clive Barker, Elvira: Mistress of the Dark, Sid Haig, Doug Bradley and Tom Noonan (just to name a few). This was the first time both Romero and Barker had actually met in person, and we hosted another first: a screening of *Nightbreed* — uncut, thanks to a recently found workprint of the film that clocked in at approximately 2.5 hours. For the first time, this event also housed the largest gathering of horror hosts ever assembled (see page 47 for the full story). The return of TheHMA.net's Mask-Fest (page 50) and a number of other exciting events. Screenings that took place over the weekend included William Malone's *Parasomnia*, *Smash Cut* — including an intro/Q&A with star, David Hess, a *Day of the Dead* panel, with one of the most unique collections of cast/crew (including Romero, John Hamson, Terry





Horror Round 49

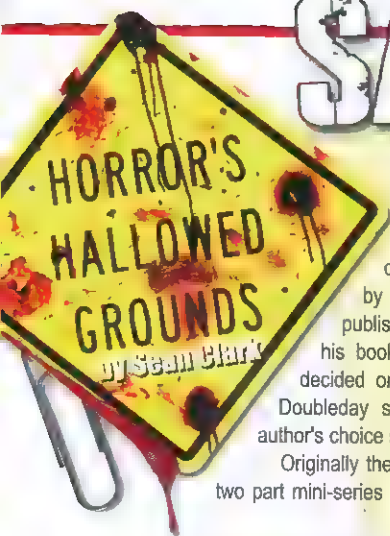
The Vampira tribute event, put together by Jason Hignite and the folks from Dark Carnival, featured a special "host alley" where the various hosts from around the world took turns signing for fans, posing for pictures, and meeting (each other) for the first time! Joe Bob Briggs and Honey the Mail Girl appeared together for the first time in years, while signing next to The Ghouligans, Ms. Monster, Count Gore DeVol, Karlos Borloff and the Monster Madhouse, Midnite Mausoleum, The Bone Jangler and so many more! On Friday night a special spook show was performed on-stage thanks to the Atomic Age Cinema, as well as the crowning of a Vampira Spook-alike, who took the honor of portraying Vampira during the Sunday Black Mass tribute (see page 47). Here is a look at some of the hosting highlights!

THE HMA MASK

We mask collectors are a different lot. We willingly spend hundreds, if not thousands, of dollars on rubber masks, filling up room after room with shelves of heads. Our spouses give us "the look" every time a box arrives in the mail, which is soon followed by the astonished question: "You spent HOW much?!" If you're smiling and nodding to yourself, odds are you're a collector, too, and you know how easy it is to feel alone in this hobby. Eric Austin knew this all too well when he formed the Halloween Mask Association in 1999 with the intention of bringing collectors and artists together. As the HMA flourished, mask artists and collectors from across the world came together to form a unique online community. As this community grew and friendships developed, Eric conceived the idea of Mask-Fest to bring his online community together in person. This was the second gathering for Mask-Fest, another huge success truly surpassing the first event.

Our friends at the Universal Monster Army brought their travelling display to share with us this year. This display of classic monster toys and costumes from the 1950s through the 1970s brought back childhood memories for many of us. In watching the guests' reactions to the display I swear I saw a few misty eyes. Cortland Hull brought an amazing display from his Witch's Dungeon Classic Movie Museum located in Bristol, Connecticut. Mask-Fest 2010 struck a perfect balance of celebrating our





SALEM'S LOT

Salem's Lot was based on the 1975 novel of the same name written by Stephen King. It was the author's second published novel. The title King initially chose for his book was *The Second Coming*, but he later decided on *Jerusalem's Lot*. The book's publishers, Doubleday shortened it to *Salem's Lot*, thinking the author's choice sounded too religious.

Originally the film was released on CBS Television as a two part mini-series it aired from November 17-24, 1979, and it was directed by Tobe Hooper who was chosen by producer Richard Kobritz after a viewing of Hooper's now classic *The Texas Chainsaw Massacre*. The mini-series was shoot on-location with a budget of \$4 million in the small Northern California city of Ferndale.



Most recently Ferndale was used in the Jim Carrey film *The Majestic*, directed by another Stephen King collaborator Frank Darabont

First we begin as Ben Mears drives into Salem's Lot. He travels along Grizzly Bluff Road where he passes the sign entering the town. The sign is located near 820 1/2 Grizzly Bluff Road.

Next we see Ben Mears in his stylish Jeep heading down Main Street passing



J&W Liquors at 337 Main Street. As you can see from the photos, the same sign hangs there today. He turns left on Ocean Avenue just at the intersection where Main Street changes into Francis Street.

Also located on the corner of Main Street and Ocean Avenue is the building used as the diner where Ben eats with Susan. This location was also used as a diner in the previously mentioned film, *The Majestic*



If he continued straight on Main Street passing Ocean Avenue, the street turns into Francis Street. On the right hand side, located at 207 Francis Street, is the location of Barlow and Straker Fine Antiques.



Directly across the street is the location of the sheriff's station and chamber of Commerce, which is actually the Ferndale Lodge #193, located at 212 Francis Street.

Just a couple of doors down to the left was the location of Crockett Realty at 248 Francis Street.

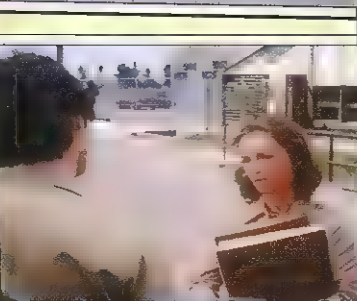
If you leave Crockett Realty and make a left on Ocean Avenue, it will lead to the sheriff's house located at 34 Ocean Avenue. This is where the cowardly sheriff flees the town while Ben Mears pleads with him to stay and fight Mr. Barlow.





As you leave the Sheriff's House and hang a right on Shaw Avenue, you will see the church used in the film which is Our Saviors of Lutheran Church located at 425 Shaw Avenue. This is where Ben runs in to load up on holy water.

If you turn around and head back down Main Street and make a left on Ocean Avenue, you will come to the house that Ben Mears rented a room in. It is located at 563 Ocean Avenue. You can see Ben's bedroom window from the street. This is where he would sit and stare at the Marsten House.



If you continue down Shaw Avenue to Main Street and make a left on Main Street, the school Susan works at and Mark attends is Ferndale High School located on the left-hand side at 1231 Main Street.

Ned Tibbits watches Ben and Susan talking from across the street in his van parked at the corner of Main Street and Arlington Avenue.



Right across the street from the house is the entrance to Ferndale Cemetery, which was the location of Harmony Hill Cemetery in the film. Up near the top of the cemetery is where Danny Glick's funeral took place.



If you continue down Ocean Avenue, pass the cemetery, it turns into Bluff Street. The Marsten House is located at 850 Bluff Street.

As you can see in the black and white photo, there was a façade built over the house that stands there today to make it look like a spooky gothic mansion.

I recently met David Soul and he told me a funny story about filming at this particular location: "One day we were shooting at the Marsten House and a car came around the corner and just drove right off the road and into a ditch. We all ran over to see if he was okay. The man got out of

the car and kept staring at the house. He then looked at me and said, I've lived here my whole life and I've never seen that house before! It freaked him out so much he drove off the road!"

Ferndale is one of the coolest towns I have ever been too. It truly feels like a New England style town trapped in the past. The people are very friendly, and you can

see all of these locations in just a couple of hours. It is also only five miles away from Loleta where *Halloween III: Season of the Witch* was filmed. If you are a locations buff it is very worthwhile to make this trip and explore these great locations. If you do happen to go to Ferndale just remember you may have to FACE THE MASTER! 🐾



EXCLUSIVE ISSUE

HORRORHOUND WEEKEND EXCLUSIVE SPECIAL ISSUE

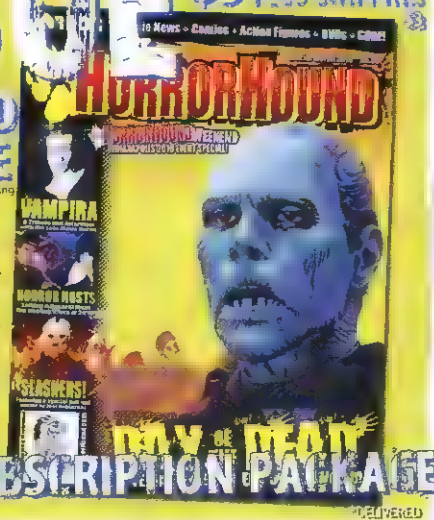
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I-Scare: Horror on the I-phone and I-touch

• by Jessica Dwyer

Generally the words high-tech and horror don't go together. But in this new age of technology, horror is available in various tech-friendly ways other than film: video games, E-Books, downloads, and one of the most varied varieties: on your I-Phone (or I-Touch).

As a tech geek, I'm here to tell you that horror has invaded the land of I-Tunes hardcore. The Apple AppStore has given programmers a chance to create a mammoth library of horror-related applications available for download for owners of the I-Phone or I-Touch, some of them even free. It's a great opportunity for fans of the horror genre to make and share their own creations while at the same time, possibly make a tidy profit.

But it's not just the fans and code monkeys who are using the AppStore to help spread the word of horror. Film studios have jumped on the band wagon, using this new wave of tech to help advertise their wares. TV networks as well as book and graphic novel publishing companies have created tie-in apps and games for fans to grace their touch screens with, as well as keep them up late into the night playing and reading.

There are new applications being added everyday to the AppStore, so tracking them all down is nearly impossible. But in this article I'm going to showcase the variety of horror-centric apps that are out there as well as highlight the apps that I think all tech-friendly horror fans should have.

Film and TV Tie-Ins

One of the more prevalent users of the Appstore is by movie and TV studios trying to promote their latest releases. With each new project, be it to the big or small screen, producers and studios are finding new and varied ways to utilize this new tech to engross viewers even deeper into these worlds of horror. Here are some examples:

Saw VI/Jigsaw Puppet Head

Lionsgate released this multi-app before *Saw VI*'s release last year. It's a free download, which is pretty nice since the app itself has some very cool features including the ability to record yourself saying a phrase and then having it "Jigsaw'd" to sound like the film's famous killer speaking. The app also includes a Jigsaw soundboard (phrases spoken from the film by Jigsaw), I-Phone/I-Touch wallpapers and a gallery for you to browse. There's also behind-the-scenes footage and trailer access.

Rendezvous Software's programmers were apparently bored and talking about *Saw V* when they decided it would be fun to create a Jigsaw Head (actually, the "Billy" puppet head) for the I-Phone, whose mouth moves when you talked into it. It even reacts to music when next to a speaker. It's a simple app, but amusing and pretty darn neat if you see it glowing out at you in the middle of a dark room.

Zombieland

Sony Pictures did a double tap when it came to *Zombieland* and the Appstore. They released two separate tie-ins for the Zom-Com for download.

One was a "Zombieland Bite Scanner," a free app which is one of many "prop" uses of the I-Phone/I-Touch. This one acts like it actually scans the area you have been bitten

in, and then, if you are "infected" allows you to inject an antidote. These cutesy apps are fun for a while, much like those which look like you're drinking a beer out of the top of your phone.

Stand alone apps like the *Saw VI*, game tie-ins made specifically for the I-Phone/I-Touch are becoming the norm for studios. It's a more unique experience and allows the fans to become a part of the action. The second *Zombieland* app to hit the store was a side-scrolling shooter with you the player (Tallahassee) shooting and chopping up the undead in style. It should be noted that another aspect of the tie-in

games is that they typically have to be purchased. Sometimes when they are first released they will be offered for free for a limited time. The film and TV tie-ins are typically inexpensive compared to the full stand alone games that you can find in the Appstore. In the case of *Zombieland*'s side-scroller you are looking at \$99 - which for the quality of the game is more than reasonable.

Dawn of the Dead

Yep, that's right. *Dawn of the Dead* has its own game on the I-Phone/I-Touch. The plot follows that of the film; as a survivor, you must battle the zombie hordes using the weapons at your disposal. Nicely done, but short, the game was available for \$99 at the time of this writing. If you're a fan of the films I would suggest it.

Pandorum

The sci-fi/horror flick has a game tie-in that's a bit more expensive (at \$3.99), but has a larger scope than the side scrolling *Zombieland* title. Along the lines of a *Resident Evil* third-person-shooter, *Pandorum* follows the story of the film with you waking up disoriented on a spaceship and having to fight for survival. Weapon

upgrades are available and the developers have add-ons that you can access with downloadable updates.

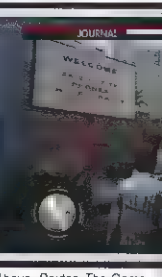
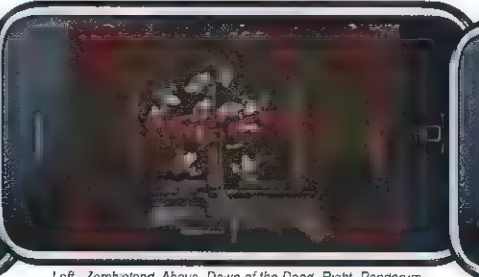
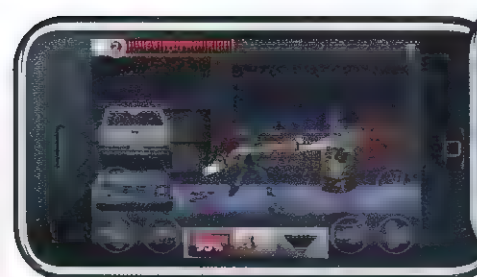
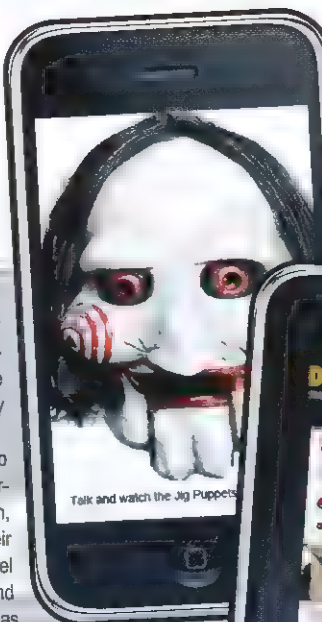
Dexter Scramble/Dexter: The Game

Marc Ecko Entertainment partnered with Showtime to create two entries in the *Dexter*verse. The first was the *Dexter Scramble*, a free puzzle download with images from the serial killer TV series. Think a virtual version of those plastic square slider puzzles you got as a kid. The *Dexter Scramble* is a free download and a nice little time waster.

One of the coolest entries in the tie-in realm, *Dexter: The Game* is \$5.99 and is pretty amazing. Using plot from the first season, plus an original storyline, you play as Dexter, taking out killers while trying to solve the mysteries that come up as you also live your public life as a blood splatter analyst for the Miami PD. Sounds and voiceovers from the series and its star, Michael C. Hall, add nice touches as well as great game play. This game stirred up some controversy when it was announced you'd be doing things like digging up children's bodies as part of one of the tasks. The game makes great use of the I-Phone/I-Touch's touch screen.

Pet Sematary

This one was featured in *HorrorHound Magazine* this past winter and features an overhead shoot-'em-up as undead birds, cats, dogs or even humans are on the attack in your neighborhood. Setup on a roof, you must protect yourself with a trusty rifle. Now available for download for only \$9.99.



Left: Zombieland Above: Dawn of the Dead Right: Pandorum

Above: Dexter: The Game

Scream Voice

Developer Luke Hines made this rather nifty freebie app based upon the horror flick which brought cell phones into the mix of horror years ago. Using sound bites from the *Scream* franchise, *Scream Voice* is a mobile soundboard for you to use if you ever want to ask someone if they "like scary movies." Besides 18 sound bites included with the app, if you swing your I-Phone/i-Touch in a stabbing motion it will recreate the knife swishing sound from the film too.

Horror - Full Moon Features

A newly added app by Full Moon Features and Charles Band and created by Mobile Roadie developers, *Horror* allows users (for the cost of \$.99) access to wallpapers for your I-Phone/i-Touch, pictures, tweets, a fan wall, and more. It also allows easy access to the Full Moon Features Web site.

Werewolf Me

Ever wonder how you'd look changed into a werewolf? This app will show you, even utilizing the phases of the moon. Using the I-Phone/i-Touch's photo taking capability, the app will take a picture of you or a friend and then "lycanthrope you." There are numerous apps that will convert photos on the I-Phone/i-Touch with horror at their core (you can even zombie yourself). But for \$1.99 this one is pretty involved utilizing the dates and phases of the moon.

Movie Downloads

We all know that iTunes has a ton of horror films for download or rental. But on the AppStore you can find old school films (most of them public domain) for a whopping \$.99 that are yours to keep and access whenever you want. LOL Software has developed *Classic Cinema* with films like *The Screaming Skull*, *The Death Kiss*, *White Zombie*, *House on Haunted Hill*, *The Vampire Bat* and *Horror Express*. Each one is less than a dollar. iFlix has a few of the same titles along with some classic Sherlock Holmes films and even *Silent Night*, *Bloody Night*. Silent classics can be found as well, such as *The Cabinet of Dr. Caligari* and *Dr. Jekyll and Mr. Hyde* starring John Barrymore.

Games: Free Multiplayer

The free multiplayer I-Phone/i-Touch-based games have grown right along side those on Facebook. These games are extremely addictive and are throwbacks to the text based adventure games of the '80s. You can find these free games now built around vampires, zombies and even werewolves. *Vampire*, *Undead Live*, and *mZombies* are just some of the titles available.

Call of Duty: World at War: Zombies

The AppStore attracts zombies like a shopping mall. And COD's zombie stand alone is one of the best examples of the genre available, besides being one of the better games. At \$9.99 (but don't let that scare you away) the game is fun and challenging and lives up to the franchise. Multiplayer is available, you can purchase new maps to change up game play, and the developers at Activision keep updating the app and fixing any issues that may occur to players. There's a reason this game has a nearly five star rating.

Silent Hill: The Escape

Konami has released the US version of its *Silent Hill* game for the I-Phone/i-Touch. Just as creepy as it should be, the graphics do not disappoint. Good sound effects also help to keep the fear levels high. The game utilizes the touch screen as well. At \$4.99 this is a bargain and is also rated highly by customers.

Resident Evil Franchise

Capcom is a smart company, and as I've said ... zombies have taken over the Appstore. Keeping this in mind, Capcom has released two of its "RE" games for the I-



Phone/i-Touch, with the controls redefined for gameplay on these smaller consoles. The great thing about the RE games are that they're reasonably priced and happen to be excellent games that don't lose much in the translation from TV to touch screen. The graphics are great and game play is smooth, with great sound and action. Both *Resident Evil: Degeneration* and *Resident Evil: 4* are available. Capcom has even released shorter versions of the games for beginners to this new format for \$.99.

Books and Comics

There are collections available in the AppStore that every horror fan should have available at their fingertips. And if you look carefully you can find some great bargains when it comes to reading material.

H.P. Lovecraft

One of the first that needs to be mentioned is the H.P. Lovecraft Collection by Ubiklabs. For \$2.99 you basically get everything Lovecraft wrote including the "Herbert West, Re-Animator" stories. The interface is easy to use and read. It's truly awesome to be able to pull out my phone and read "Cool Air" whenever I feel like it.

Edgar Allan Poe

There are various versions of Poe collections out there, but the best I think for the money is the BeamItDown Software Edgar Allan Poe Collection. \$.99 gets a chunk of Poe with "The Black Cat," "Masque of the Red Death," "Annabel Lee" and many more. As with the Lovecraft collection, the reading is easy as is the interface.

The Classics (Frankenstein, Dracula, Etc.)

Stand alones of these classic tales are available anywhere from \$.99 to \$5.99 or higher, but I'm a firm believer in quality AND quantity which is why I'm going to suggest two choices for those who would like to have these tales on their phone.

Classics was developed by Andrew Kaz and Phill Ryu. It was actually showcased on the I-Phone ad, and there's a reason. For \$.99 you get a virtual bookshelf already stocked with "Frankenstein," "Dracula," and "Paradise Lost" readily available to you with other classics of literature included. More books are added with free updates to your app. The interface is awesome with an automatic book mark remembering your place for you and neat page turning animations with just a flick of your finger. The other I suggest is also only \$.99 and that is A Masterpiece Collection by CodingArt. This includes *Dr. Jekyll and Mr. Hyde*, *The Lost World*, *The Invisible Man*, and even more classic novels. Just as nice as an interface as Classics, these two apps, combined, create a mega library at your fingertips.

IDW Comics

IDW has nine pages of comics available for purchase at the AppStore, and while the majority of those include *Astro Boy* and *Transformers*, there are titles mixed in there that should interest horror fans. *Ghostbusters* has two comics for \$1.99 per download. A *Holiday Special* as well as the *Tainted Love* one-shot are available. And another interesting title is the film tie-in *Paranormal Activity: The Search for Katie*, which continues the story left hanging at the end of the movie. This one is \$.99.

Dark Horse Comics

Dark Horse is out to make *Hellboy* fans happy by having the complete *Seeds of Destruction* graphic novel available for download - at only \$1.99 that's pretty great. DH also has the complete *Umbrella Academy: Apocalypse Suite* novel for \$4.99. For the Joss Whedon fans out there, *Dr. Horrible #1* can be on your phone for the low price of \$.99.

So there you have it, a brief guide to the Apple AppStore for you the horror fan and I-Phone owner. Keep in mind that the new I-Pad is being launched as this article goes to press. According to reports, many of these apps will work on the I-Pad. But this newer tech will open up the door to even more frightware for horror fans to play with. I can't wait to see what they scare up next. 🐾



Left: Call of Duty Above: Resident Evil 4 Right: Paranormal Activity comic

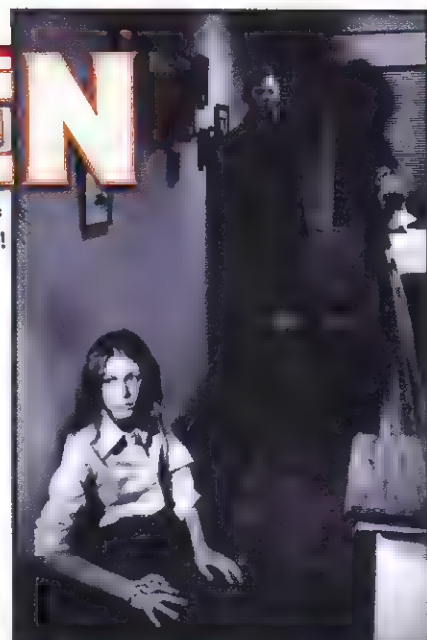
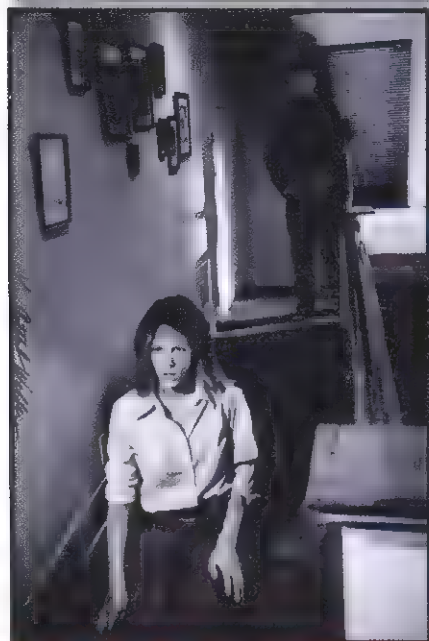
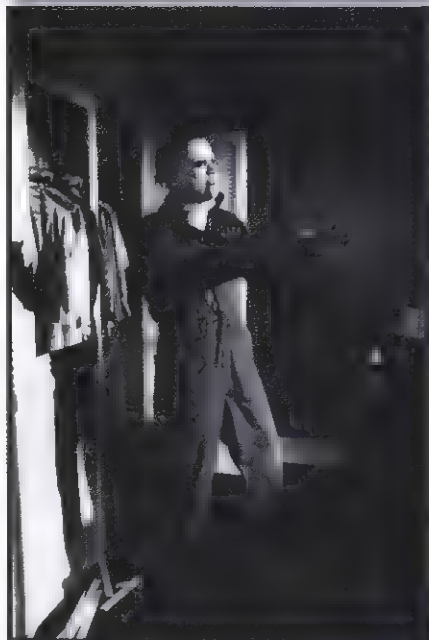
HALLOWEEN

**A HorrorHound Exclusive! Lost and Found:
The Halloween Photos You Have Never Seen Before!**
by Larry New

Since the initial release of John Carpenter's low-budget horror classic, *Halloween* has been studied, archived and featured as the subject of several documentaries. It has been remastered, remade, and rereleased on literally dozens of video formats over the decades. One might assume that there is not a whole lot left to discuss regarding this slasher classic, other than the lost film footage that turned up a few years back (which has yet to see the light of day). Just last year I happened to catch a listing on a popular online auction site for some "rare *Halloween* photos." They featured great behind-the-scenes shots of (the Shape) Nick Castle, Jamie Lee Curtis and Debra Hill. The shots were outtakes from the famous hallway sequence in the film. Luckily, I was the winner of the auction and received the photos in the mail a few days later. The seller, J. Devaney, informed me that she had been to an estate sale in Florida and purchased them among a ton of other movie memorabilia. She was slowly weeding through the vast pile and came across these amazing pictures. After my win I kept in touch with her, and slowly, as she progressed through her stash of movie goods, she found a couple of Compass International envelopes, and inside were some amazing never-before-seen negatives from *Halloween*!

She immediately contacted me, and I took them off of her hands with glee. The rare images included more shots of Nick Castle as the Shape goofing off between takes with the mask on and a series of unseen photos of Michael Myers drinking Dr. Pepper. I then learned that all of the still photography was shot by Kim Gottlieb-Walker who was the principal photographer on many of Carpenter's horror movies including *Halloween*, *Halloween II* and *Christine*. I contacted Kim and told her I had discovered some rare negatives from *Halloween* which was much to her delight as she had not seen them since the day they were taken. She asked if I could send her the negatives for a project she was working on that got me really excited, as should any self-respecting *Halloween* fan. Kim is currently wrapping up a photography book about reggae legend Bob Marley, and then plans to release a photography book on the *Halloween* films. (The Bob Marley book is up for preorder on Amazon.com right now.) She revealed that news pertaining to the release of the *Halloween* book will be updated on her Web site, lenswoman.com, very soon. As a hardcore *Halloween* fan, I thought I had seen it all - then I stumbled on this. So remember, never stop hunting, and leave no stone unturned. 🐾

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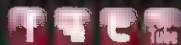
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THEY CAME FROM THE KRYPT!

By Joe Mitty

Movies with nature running amuck and attacking people have been around since the 1950s, one of the earliest being *Them!* (1954), with radiation-infused desert ants growing to gigantic size. Before the end of the decade, mankind had also battled giant crabs, mollusks, scorpions, grasshoppers, praying mantises, shrews, leeches and more, all grown to enormous size. This gigantism trend continued through the '60s, '70s, and even into the '80s; sometimes the creatures didn't even have to be oversized to be a menace — their sheer mass in numbers could make them a threat against humanity. Crawling out of the Krypt this issue we highlight two 1988 films featuring two of nature's nastiest. Sit back and enjoy.

The first is *Slugs*, directed by infamous Spanish director Juan Piquer Simón (aka J.P. Simon). In 1982, he unveiled one of the most entertainingly bad movies ever made, *Pieces*, and by the end of the '80s, Simón was moving onto bigger films. Granted, the projects were still the same exploitation material that he was known for. And that's why we love them.

When watching a movie about killer slugs, you first must realize that you are watching a movie about killer slugs! So any thoughts regarding the realism or practicality of the whole situation ... you've already thought too much. Don't think. Just sit back (preferably with some friends), laugh and enjoy. These black slimy little things are disgusting just to look at, and now thanks to toxic chemicals, they've grown to the size of Baby

testing ground for a new breed of cockroach, one designed to kill other cockroaches. Of course, like any good cinematic science experiment, things quickly get out of hand when the breed doesn't have the shortened life span they were designed to have, not to mention having developed a taste for human flesh.

The sheriff of the community, the old flame of the mayor's daughter, returns home after unexpectedly leaving many years before. Meanwhile, as their love rekindles, more and more people are devoured by these meat-eating pests.

And putting this killer cockroach movie over the top is the revelation that the buggies mutate with whatever they digest! Before you can say "La Cucaracha," the mayor has changed into a half man/half cockroach creature that will give all monster fans something to cheer about.

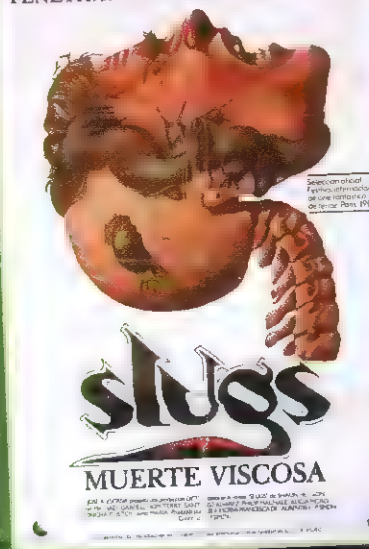
We feel obliged to give a warning about some slight onscreen animal cruelty. Since this was the late

'80s, we're not sure how closely PETA was looking into stuff like this, but there are a couple of scenes with a dog and a cat where not only were real animals used, but they were not treated too nicely. Not to say that they were harmed in any way, but they sure don't look too happy. Nonetheless, these are some pretty effective sequences.

Veteran actor Robert Lansing stars as the mayor of North Port. While he doesn't have much to do, he gives a strong performance and lends some credence to the film. His daughter is played by the very-nice-to-look-at Lisa Langlois, whose resume includes such genre credits as *Happy Birthday to Me* (1981), *Class of 1984* (1982), and another wonderful out-of-control-pest themed flick, *Deadly Eyes* (1982). However, the real highlight is Teri Treas as the demented Dr. Morgan Hubbard, the one who created this new little breed of monster. Treas had a major role on TV's *Alien Nation* back in the late '80s, playing a sympathetic alien love interest for the human cop. But here, Treas plays one twisted little scientist, unhealthily fascinated by her creations. She even seems to get off when they are biting through her glove and chewing on her own hand! Wow.

In the mood for a double feature of some little flesh-eating creepy crawlies? These two movies should satisfy the craving, but there are plenty of other similar species of flicks just as entertaining, so keep on digging. Check under those rocks, look behind the furniture, under the stairs ... and keep *Discovering the Horror!*

PENETRAN... SE DESLIZAN... MATAN.



Ruth candy bars and have started attacking the locals.

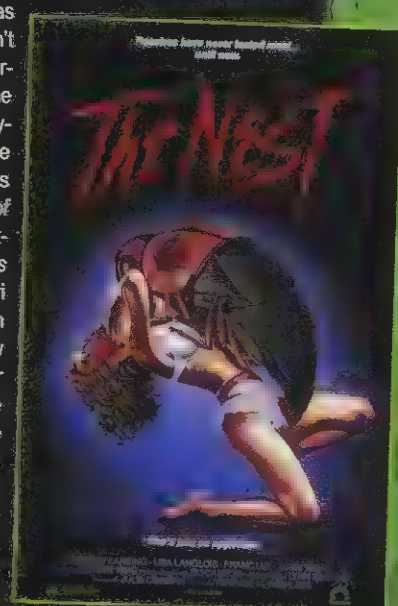
Based on the novel *Slugs* by Shaun Hutson, the picture begins with a small American town slowly being invaded by flesh-eating slugs. I say "slowly" because they are, after all, slugs. But for some reason, these little buggers can move quite fast when not being watched. You see one starting to climb up a wall, then in a matter of minutes, there are hundreds of them all over the room! And once they get a hold of you, you're done for. Did I mention that you really shouldn't think too much while watching this movie?

However, for the GoreHounds out there, *Slugs* will have you smiling and giggling, if not cheering out loud. Plenty of blood flows as these little buggers crawl and creep all over their poor victims, seeping in and out of bodies and ocular orifices, or exploding through chest cavities. ... There's even a brilliant Slug vs. Hamster scene! (Words simply cannot express the pleasure derived from this sequence).

Carlo De Machis was the special effects supervisor, who had previously worked on the uber-bad Claudio Fragasso classic *Monster Dog* (1984), starring Alice Cooper. But he also put in time on Sergio Martino's *Big Alligator River* (1979), John Milius' *Conan the Barbarian* and even Ridley Scott's *Alien*. De Machis won a "Best Special Effects" Goya Award (Spanish version of the Oscars) for this film, and would win the same award two years later for *Endless Descent* (1990), another Simón movie.

Our second feature deals with another creepy crawly star that usually provokes a shiver or two from audiences: the loveable but misunderstood cockroach. Having always gotten a bad rap from Hollywood in movies like *Bug* (1975), *Creepshow* (1982), and *Mimic* (1997), Terence H. Winkless' *The Nest* does nothing to improve their public relations image.

The Nest takes place on a small island town, with a story very similar to countless other movies. The mayor has made a deal with some shady company to invest in their community development, letting them use the island as a



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FANTASM

COLLECTOR'S SPOTLIGHT: Eric and Dalia Fredrich

This issue's Fantasm was submitted by Eric and Dalia Fredrich of Wisconsin. Eric stated, "We've been to many horror conventions in and out of state, meeting horror celebrities, collecting autographs, trinkets and figures from our favorite movies." Of their collection, Eric notes: "My favorite piece is my Dario Argento autograph, but a close second may be the actual holy water! I'm also quite fond of my Betsy Palmer-autographed machete!" The two actually met due to their mutual interest in Bruce Campbell. "When we met him at a book signing, we told him the story and he said 'Oh yeah? So how's that goin' for ya?' ... what a wise ass!" 🐾



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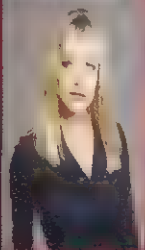


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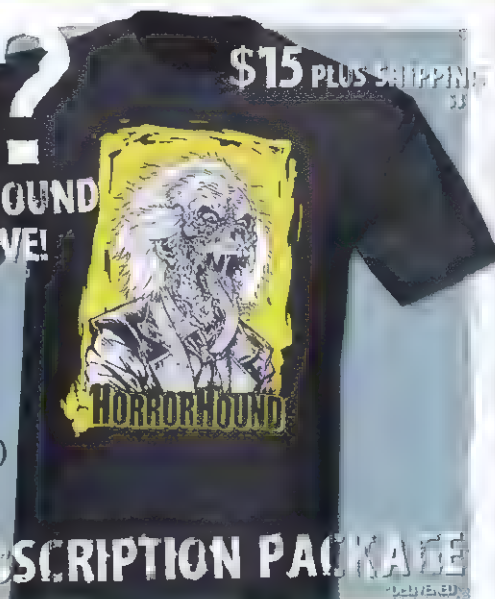
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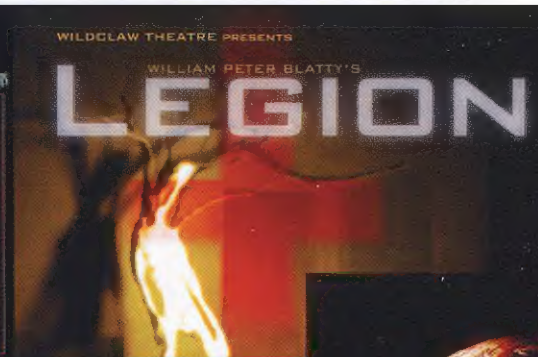
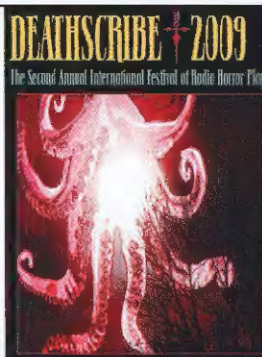
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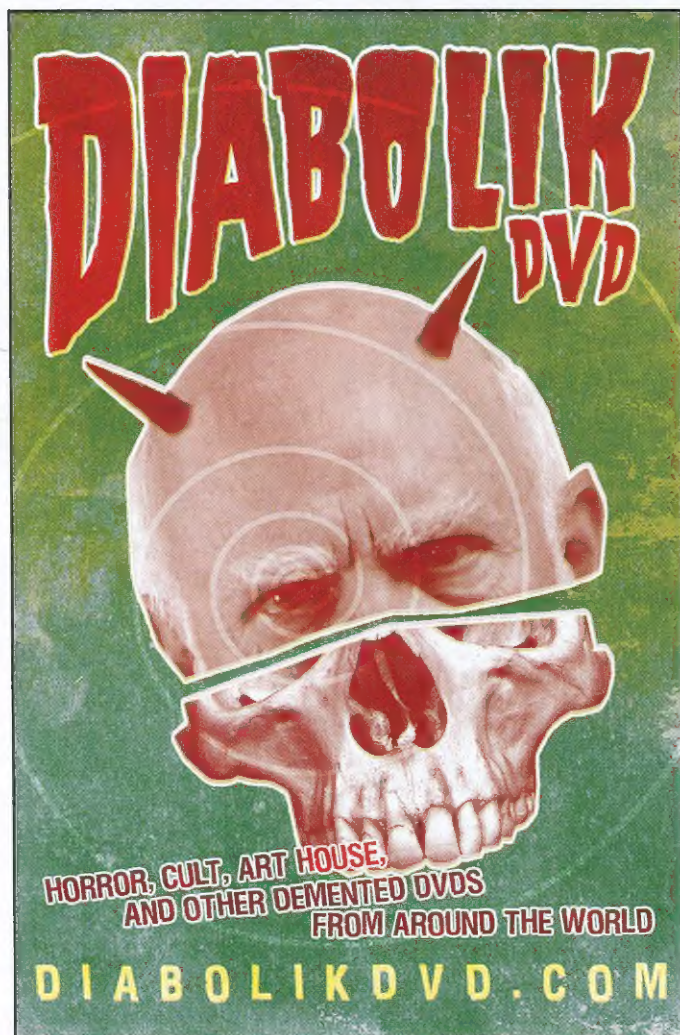
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NEXT ISSUE

Next issue *HorrorHound Magazine* delivers possibly the biggest horror movie retrospectives we have ever tackled. One of the most beloved horror franchises of the last 30 years: *Friday the 13th*! Join *HorrorHound* as we dissect this franchise, film by film, and attempt to catalog the history of Jason Voorhees' (and his mother's) life in the world of merchandising! From water squirters and model kits to action figures and plush dolls. Masks, posters, comic books, prop replicas, banks, mini-busts, water globes and bobble heads - you won't believe the amount of memorabilia this horror heavyweight has amassed! To top this off, we will present a special look at the actors who have played the hulking beast - from his days as a child to a full-grown movie maniac and to his undead antics on Earth and in space.

Film coverage also heats up as the fall horror selection gets closer. We look at such new fear films as *Predators*, *Resident Evil: Afterlife*, Alexandre Aja's *Piranha 3-D* and an exciting new vampire project from Kevin Pollak. DVD and Blu-ray news will unveil the latest fall-reveals that are sure to make every horror fan salivate with anticipation. On top of all of this, we will deliver a closer look at Diamond Select's Universal Monsters action figure plans as part of our regular toy news, as well as the latest comic and book information - and the return of our mask maker coverage as we look into the latest releases from Sam McCain!

The annual WonderFest event will be covered along with our regular feature articles - Horror's Hallowed Grounds, Video Invasion: Remembering the VHS Boom!, Kitley's Krypt, Fantasm and Hall of Fame round out one heck of an issue of *HorrorHound Magazine* - available this July! 🐾



CONVENTION CALENDAR

Support your local horror conventions! Check out these upcoming shows. If we are missing an event you feel we should be covering, please e-mail us today at mail@horrorhound.com!

WonderFest

May 15-16th, 2010
Louisville, KY
www.wonderfest.com
(Featuring James Karen, Harry Knowles and Greg Nicotero!)

Creation's Weekend of Horrors

May 21-22nd, 2010
Los Angeles, CA
www.creationent.com/cal/woh.htm
(Featuring Dario Argento, Robert Englund and Jeffrey Combs!)

Fright Night Film Fest

July 30 thru August 1st, 2010
Louisville, KY
www.frightnightfilmfest.com
(Featuring Roger Corman, Tyler Mane and Ken Kirzinger!)

Camp Blood: Friday the 30th

August 13 thru 15th, 2010
Lewisville, TX
www.txfearfest.com
(Featuring a massive Friday the 13th cast/crew series reunion!)

Monster-Mania Con

August 20 thru 22nd, 2010
Cherry Hill, NJ
www.monstermania.net

Rue Morgue Festival of Fear

August 27 thru 29th, 2010
Toronto, Canada
www.rue-morgue.com/rmp_fof.php

HorrorFind Weekend

September 3 thru 5th, 2010
Gettysburg, PA
www.horrorfindweekend.com
(Featuring a Phantasm reunion!)

Horror Realm

September 17 thru 19th, 2010
Pittsburgh, PA
www.horrorrealmcon.com
(Featuring John Saxon, Ken Foree and John Amplas!)

Cinema Wasteland

October 1 thru 3rd, 2010
Strongsville, OH
www.cinemawasteland.com
(Featuring Camille Keaton, Reggie Bannister and Carol Speed!)

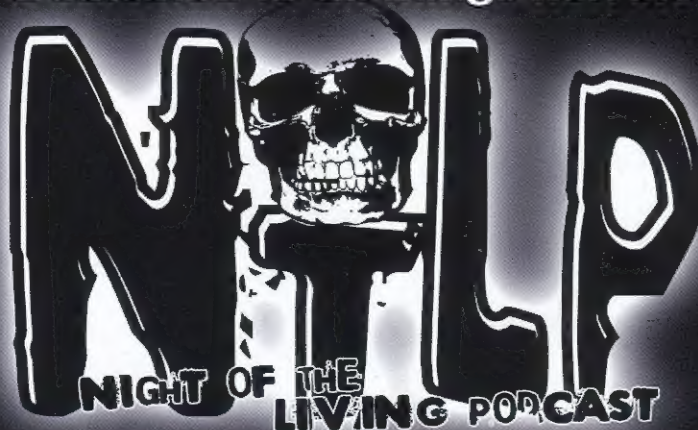
HorrorHound Weekend

November 12 thru 14th, 2010
Cincinnati, OH
www.horrorhoundweekend.com
(Featuring Malcolm McDowell, Julian Sands and Jonathan Breck!)

*See next issue for more show listings.

Want to have your company's products or events featured in the pages of *HorrorHound*? Contact us via e-mail at mail@horrorhound.com or check out our Web site at www.HorrorHound.com for more information. We urge you to let us know what we may be missing. Fans can contact us about news as well - and send us letters, questions, comments and content. Show your dedication to the horror community by submitting your original art, collection photos, stories, tattoos, etc.

Dedicated to all things horror!



HORRORHOUND HALL OF FAME RE-ANIMATOR

by Nathan Hanneman

Every issue of *HorrorHound* we induct a new film into our own version of the horror movie Hall of Fame. For various reasons, these films are chosen meticulously - whether it be for their connection with similarly-themed content in the issue, allowing fans the ability to pick an annual inductee (which we do once a year), because the film happens to have an anniversary, or it is simply deserving of the honor (and all of our inductees are)! Now - 25 years after the release of Stuart Gordon's *Re-Animator* - we are taking this opportunity to celebrate the H.P. Lovecraft story's impact on cinema as a whole.

Back in 1984, producer Brian Yuzna teamed up with new director Stuart Gordon to develop a feature film based on the short story serial by H.P. Lovecraft entitled: *Herbert West: Re-Animator*. The short, originally published in *Home Brew Magazine* back in 1922 (and later republished in *Weird Tales* in 1942, where the stories earned even more interest), focused on the story of a student, named Herbert West, who had discovered the means to bring life back to those who had passed away. The side-effect, however, was madness - and over the years, West's experiments decided to seek revenge on him for tampering with their final rest. Headlining these atrocities was a Dr. Hill, who carried around his own severed head. The stories were told by a cohort of West's, who is cataloging the story after the disappearance of the scientist - presumably killed at the hands of his own experiments.

When the movie was released in 1985, it bore resemblance to this short serial mostly from the aspect of character design and basic structure (in fact, part of the serial's story takes place in the jungles of a foreign war - a story aspect used in *Bride of Re-Animator*). Now retooled as a modern story, Dr. West is a medical student under the tutelage of Dr. Gruber. Having discovered a serum that can restore life to undead tissue (of which he uses said serum on a recently-deceased Gruber), West relocates to Miskatonic University, where he soon "befriends" fellow-student, Dan Cain (Bruce Abbott). In addition to becoming housemates, West and Cain become colleagues in the

experiments of the undead. An assortment of challenges pose themselves throughout the film, including the meddling of the evil Dr. Hill (David Gale), a professor at the school who finds West's theories rubbish - that is, until he discovers they are far more than just theories. The dean of the school (Alan Halsey; played by Robert Sampson) also poses a threat to the newly-found associates, West and Cain, as does Cain's girlfriend, Megan Halsey (daughter of the school's Dean; played by Barbara Crampton). The film is a true achievement in utter madness and climaxing horrors as the likable Dan Cain finds himself stuck in a re-animated nightmare. West is out of

control, the sexually-perverted Dr. Hill has gone mad and power-hungry, and everyone around is dying - and coming back to life! The film boasts some of the best gore and most twisted endings of any film of its time - which includes the severed-head of Dr. Hill using mind-control on a number of re-animated corpses who have taken over the local hospital (but not before he literally "gives head" to a nude and bound Barbara Crampton) - with our final scene: a shot of Herbert West being strangled by animated intestines. ...

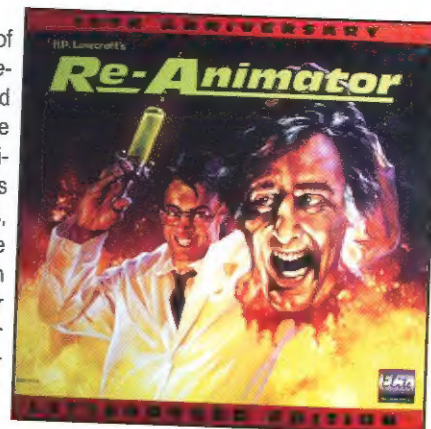
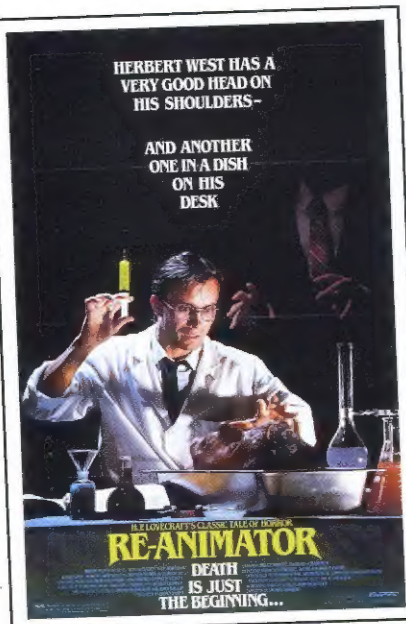
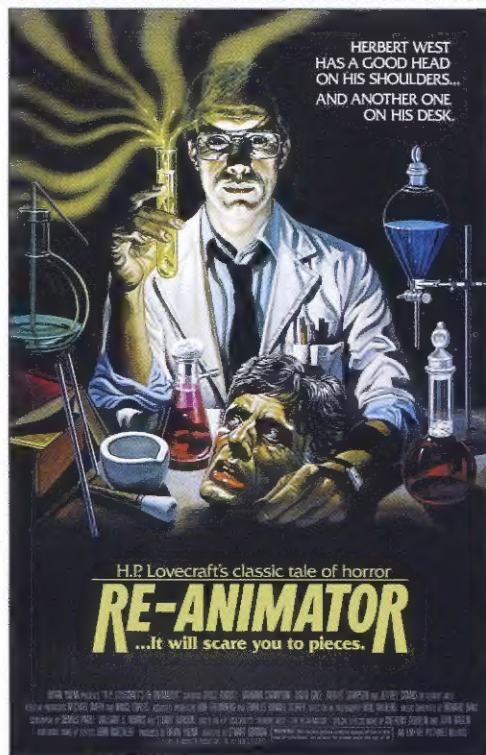
Herbert West, in the film, is played by Jeffrey Combs, who has since become synonymous with H.P. Lovecraft (also appearing opposite Barbara Crampton in 1986's *From Beyond*, and playing Lovecraft himself in 1993's *Necronomicon*). His portrayal as Dr. West has yet to be matched in his nearly-100 screen roles (which also include *The Frighteners* and *House on Haunted Hill*).

In 1990 Brian Yuzna decided to revisit the world of Dr. West with a sequel titled: *Bride of Re-Animator*. Picking up where the last film left off, Dr. West and Cain have continued their research in a war-torn jungle, where they may have mastered the serum that revives life. Returning to the States, the two set-up shop near a graveyard, as a police officer starts snooping around. To top this off, the severed head of Dr. Hill has been located (it's been missing for some time) and returned to

Miskatonic Hospital. In true tradition, West and Cain make a mess of things as they build new life (out of severed limbs and pieces of deceased bodies), or "The Bride" if you will. ... Dr. Hill returns to seek revenge on West (with newly attached bat-wings on his head no less, allowing him the ability of flight), and a host of mutant undead bodies attack (apparently West had been doing his own testing on corpses in the neighboring cemetery). No matter how crazy this movie sounds on paper, it is actually a great film, and needs to be seen by any fan of Lovecraft, Jeffrey Combs or splatter cinema in general.

Combs returned once again to the world of Lovecraft in 2003 with *Beyond Re-Animator*. In this film, West has been relocated to prison where a young doctor (familiar with Herbert's work) seeks out assistance in resurrecting the serum reagent. From the confines of prison, things once again get out of control as a full-scale riot ensues, crazy returns in epic form (the undead warden becomes a rat-like creature, while his severed penis gets into a fight with a rat), and West eventually walks out of his cell - and into the questionable nether-world of "will he return?"

There have been talks of another sequel (*House of Re-Animator* was to see West and Cain reuniting in the White House to reanimate a state official), while even a TV show has apparently been in the works, relaunching West's college years at Miskatonic "U" for an MTV audience. No matter what, though, one thing is for sure. Herbert West will never die ... at least not for good. 🐾



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